

STAR WARS

AUGUST 18 / 25, 2017
1478 / 1479

SPECIAL DOUBLE ISSUE

Entertainment WEEKLY



WHO IS THE LAST JEDI?

EXCLUSIVE INTEL
ON THE EPIC SEQUEL
BY ANTHONY BREZNICAN

LUKE SKYWALKER RETURNS,
REY'S COURAGE IS TESTED, *AND*
THE GALAXY BIDS FAREWELL TO LEIA

FALL MOVIE PREVIEW



EVERYTHING YOU
WANT TO KNOW ABOUT

128

FILMS



INCLUDING

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& MORE

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Katie Holmes, Channing Tatum, Adam Driver, and Daniel Craig



1

MOVIES
**LOGAN
LUCKY**

• Buckle up! A desperate divorcé (Channing Tatum), his one-armed bartender brother (Adam Driver), and a bleached-blond explosives expert (Daniel Craig) team up to rob a speedway in Steven Soderbergh's twisty, twangy heist comedy. Think *Ocean's Eleven* by way of West Virginia. (PG-13)

The Must List

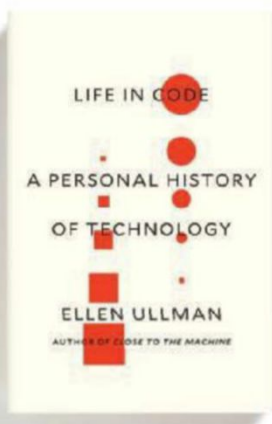
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2

MOVIES STEP

• This joyful, clear-eyed doc about a struggling dance squad at an all-girls leadership school in Baltimore has already moved Michelle Obama and won a special prize at Sundance; it also might be one of the best movies of the year. (PG)

3

MUSIC RAINBOW, Kesha

• A triumphant comeback—Kesha's first album in nearly five years—*Rainbow* blends everything from country to electro-pop with moving lyrics and guest stars including Dolly Parton to create a masterful opus entirely her own.

4

BOOKS LIFE IN CODE, by Ellen Ullman


• Ullman taps her decades at the forefront of computer programming to deliver this wry, whip-smart, and utterly accessible glimpse into the belly of the Silicon Valley beast.

5

TV MARVEL'S THE DEFENDERS

• Daredevil! Jessica Jones! Luke Cage! That guy with the glowing fist! Marvel's street-level super-team-up is fun and fresh—and having Sigourney Weaver as their fearsome opponent only makes it better. (Debuts Aug. 18, Netflix)

STEP: FOX SEARCHLIGHT PICTURES; KESHA: ICON SPORTSWEAR; MARVEL'S THE DEFENDERS: SARAH SHATZ/NETFLIX (4)



ANKE & GUANCHEN HAVE BEEN TOGETHER SINCE LAST SUMMER.
HER DIAMONDS ARE MORE THAN TWO BILLION YEARS OLD.

REAL IS RARE
REAL IS A DIAMOND

REALISADIAMOND.COM

The Must List

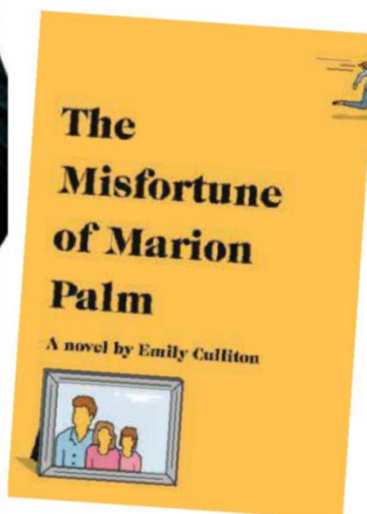
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6

TV EPISODES

• Just when Matt (Matt LeBlanc) thinks he's hit rock bottom as the host of an absurd reality show, he somehow manages to dig even deeper in the very funny final season of this Hollywood satire. (Premieres Aug. 20, 10 p.m., Showtime)

7

GAMES SONIC MANIA

• The best Sonic game in a decade honors the speedy hedgehog's '90s origins. With Sonic and pals racing through remixed versions of classic 16-bit levels and inspired new zones with original bosses, this retro 2-D platformer is much more than a blast from the past.

8

BOOKS THE MISFORTUNE OF MARION PALM, by Emily Culliton

• A Brooklyn mom is on the run after embezzling from her kids' school. Alternating between Marion's perspective and her abandoned family's, Culliton's superb debut novel is anything but predictable.

9

TV HALT AND CATCH FIRE

• Criminally underrated, this drama remains the best show you aren't watching. Its poignant final season follows the crew grappling with the immense promise offered by the birth of the internet. (Premieres Aug. 19, 9 p.m., AMC)

10

MUSIC "STFU & HOLD ME," Liz Huett

• A former backup singer for Taylor Swift, Huett mixes the melodies and storytelling of country music with the slick production and hooks of pop—not to mention her own bottomless charm.



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THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

Hey can you return my f---ing t-shirts too? [@colesprouse](#) upon reading that his brother Dylan is returning to acting in the indie *Carte Blanche*

"Look, I think college is a scam anyways. Bobby, you might as well just join the Church of Scientology. At least they give you industry connections and a wife to cover up your homosexuality."

—Nekeisha (Tiffany Haddish), sarcastically giving Bobby (Lil Rel Howery) some life options, on *The Carmichael Show*

"Wait a minute. Meditation, though? That's just napping, right? I can do that!"

—Julie (Julie Klausner), brainstorming ways to manage stress that don't involve antidepressants, on *Difficult People*

"We could lose Florida. And who would know better about losing Florida?"

—Bill Maher, joking with former vice president Al Gore about global warming and the 2000 presidential election, on *Real Time With Bill Maher*

"My brother Nate and me were raised by wolves. I became one, but my brother did not."

—Jay (Jonathan Tucker), eulogizing Nate (Nick Jonas) after his shooting death, in the *Kingdom* series finale


"But our stories aren't over yet."

Arya Stark (Maisie Williams), after finally being reunited with her sister, Sansa (Sophie Turner), on *Game of Thrones*

"None of them have seen me since I got my nose job."

—Ben (Adam Scott), who was previously played by Bradley Cooper, on *Wet Hot American Summer: Ten Years Later*

SPROUSE: BROADIMAGE/REX/SHUTTERSTOCK; HADDISH: CHRIS HASTON/ABC; KLAUSNER: BARBARA NITKE/4U; MAHER: JANET VAN HAM/HBO; TUCKER: JUSTIN LUBIN/DIRECT TV; WILLIAMS: HELEN STONE/HBO; SCOTT: SAEED ADVAANI/NETFLIX



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John Boyega is ready to take flight in December's *Star Wars: The Last Jedi*

FEATURES

22 Finding the Next One Direction

While ABC searches for the next male vocal group, some record labels think they already have the answer. What's making everyone so boy (band) crazy in 2017?

BY NOLAN FEENEY

24 The Crown

EW goes back to Buckingham Palace to get a sneak peek at all the royal intrigue in season 2 of the Netflix hit.

BY SIMON PERRY

29 Fall Movie Preview 2017

Star Wars: The Last Jedi, *Thor: Ragnarok*, and *Justice League* kick off our biggest, most star-packed preview yet, with exclusive images, interviews, and intel on 128 new films.

NEWS AND COLUMNS

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ON THE COVERS

When Rey met Luke... Mark Hamill's Luke Skywalker and Daisy Ridley's Rey grace our Fall Movie Preview collector's covers. You can buy both at newsstands near you or at backissues.ew.com.

Mark Hamill photographed by Bruno Dayan.
Daisy Ridley photographed by Ed Miller.
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The *Entertainment Weekly* Must List

Forget feeling lost when you flip to the last page of this issue: EW is here for you in so many other ways, from in-depth Amazonian analysis to exploring the Seven Kingdoms and beyond. **BY RUTH KINANE** @RuthieKinane

1



EW Is Your *Game of Thrones* Headquarters

- Westeros war correspondent James Hibberd and Greyjoy fanboy Darren Franich break down all the action from the Wall to Dorne and back again in our expert weekly podcast. Plus, look (and listen like Varys' little birds) for our continued daily coverage on EW.com and EW Radio SiriusXM Channel 105.

2



Join The A-List, Our Exclusive Club for EW Subscribers

- Perk alert! Subscribers now have access to a series of special events, like a screening of *Outlander* with stars Caitriona Balfe and Sam Heughan and an intimate conversation with Kelly Clarkson later this fall. For everyone else, if you want to get on The A-List, subscribe at ew.com/alistsub.

3



Buy Our Ultimate Guide to *Wonder Woman*

- We pay tribute to the groundbreaking, lasso-slinging warrior princess with a 95-page collector's edition full of behind-the-scenes photos, beautiful illustrations, and more. Available in stores now.

4



Watch *EW: The Show* on Our TV Network



- Kick back with host Lola Ogunnaike on PEN's *EW: The Show* as she brings you interviews and insights from the pop culture world. To see this and all our programming, go to people.com/pen or download the PEN app on mobile or connected-TV devices.

5



Download Our Digital Binge Guide

- Get your fill of demons, Mole Women, and Litchfield inmates with our subscribers-only guide that takes you through this summer's most binge-worthy shows: *Unbreakable Kimmy Schmidt*, *Buffy the Vampire Slayer*, *The Good Wife*, *Orange Is the New Black*, and *Catastrophe*. Find it at ew.com/binge2017.

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STAFF PICKS

The fall movie I'm most excited for is...



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CHIEF CONTENT OFFICER Alan Murray
EDITORIAL DIRECTOR, STYLE & ENTERTAINMENT GROUP Jess Cagle



SEAN SMITH

Executive Editor

● **Blade Runner 2049**
Director Denis Villeneuve never fails to wow me, and neither does Ryan Gosling. And it looks stunning.



JEFF LABRECQUE

Senior Editor

● **The Papers**
Can Tom Hanks, Meryl Streep, Steven Spielberg, and the fourth estate save the Constitution and stop a corrupt president? Print it!



OLIVER GETTELL

Staff Editor

● **Call Me by Your Name**
A Sundance hit with a gorgeous, smoldering trailer, this one looks like something special.



ALEX STEINMAN

Social Media Editor

● **Thor: Ragnarok**
An intergalactic buddy road movie following Thor and the Hulk? Sign me up.



RUBY PARRA

Senior Designer

● **Kingsman: The Golden Circle**
The first film fused action and humor impeccably and never gets old to watch. The sequel has English spies and American cowboys? Count me in.



VICTORIA CHOW

Senior Publicist

● **The Disaster Artist**
Because I will follow Franco(s) and Rogen wherever they go. Plus, I love a good memoir adaptation.

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News+Notes

SEPARATION ANXIETY

Anna Faris and **Chris Pratt** seemed to have mastered the art of the Hollywood marriage. So their breakup has left the industry (and their fans) reeling. EW looks at the fallout, and maps their possible futures.

By **Darren Franich**



WHEN ANNA MET CHRIS

A timeline of their relationship



2007

Faris and Pratt meet on the set of *Take Me Home Tonight*, which doesn't open until 2011.

2009

The couple elope in Bali on a whim after a friend's wedding.



BEFORE THEY WERE IN LOVE, THEY WERE

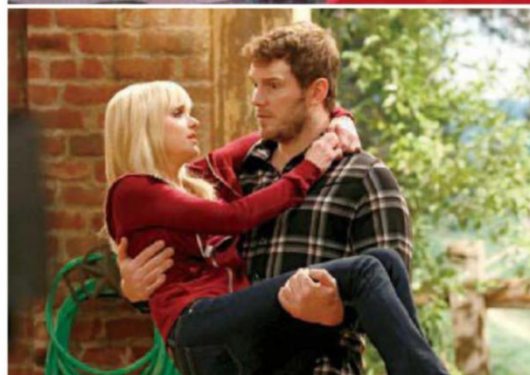
working together. In 2007, Anna Faris was the *Scary Movie* star, and Chris Pratt was a curly-haired *Everwood* player. She was at the end of a marriage, hunting for a second act; he was still looking for his first. They acted together in *Take Me Home Tonight*, a comedy delayed into obscurity. By the time it hit theaters four years later, they were married. Omnipresence ensued. He converted cult-comedy cred (*Parks and Recreation*) into cinematic-universe stardom with *Guardians of the Galaxy* and *Jurassic World*. She became a TV star (*Mom*) and started recording her hit podcast, *Anna Faris Is Unqualified*, from their Hollywood Hills home.

They became a special sort of celebrity couple— attractive and successful and really, truly funny. They had both grown up in Washington State, 20 minutes apart, but didn't meet until they moved to Los Angeles: fate, or just exceedingly rare proof that good things can happen in Hollywood. And they would dream of retirement, like any old married couple. "I'm going to look around and see what's left, and it's really important to me that she is, and that our son is, and our real life is," Pratt, 38, told EW in 2014. "Hopefully by that point we will have been able to buy a big chunk of land with a giant fence around it." Faris, 40, also pondered a future beyond Los Angeles when EW spoke to her earlier this year. "I was telling Chris, 'Can we build an amphitheater in a cabin up in Washington? I'll just perform for all the locals.'"

In January, Pratt guest-starred on *Mom*. (They had a genuine romp in the hay.) In May, Faris posted a photo to Instagram of Chris and their 4-year-old son, Jack. (In the picture, Jack's pointing at a poster for a little movie called *Guardians of the Galaxy Vol. 2*.) In late July, Faris announced her upcoming memoir, *Unqualified*, inspired by her podcast, which is full of details about their marriage. (Pratt wrote the foreword.) So it's easy to understand the shock—the sheer collective bummer—that roiled social media when both actors posted a



(From top)
Anna Faris
and Chris
Pratt with
son Jack at
the Holly-
wood Walk
of Fame;
on *Mom*



separation announcement on their respective feeds the night of Aug. 6. "We are sad to announce we are legally separating," they explained. "Our son has two parents who love him very much and for his sake we want to keep this situation as private as possible moving forward."

Good or bad, functional or dysfunctional, every relationship is ultimately private. But they were fixed together in the public eye. In her upcoming book, Faris talks about how the couple use social media to take ownership of their narrative. Part of their appeal was how their sharing never felt like oversharing.

It's wrong to speculate about their breakup, of course, just like it's wrong to assume that any relationship that looks perfect doesn't have its problems. But it's interesting to consider, in cruel hindsight, how their relationship affected our perspective on them. They've always been so brilliant at playing goofs—Pratt as *Parks and Rec*'s Andy, Faris the wildly expressive comedienne—each

2011

They reteam for *What's Your Number?*, in which Pratt plays Faris' ex "Disgusting Donald."

2012

Their son, Jack, is born two months premature.

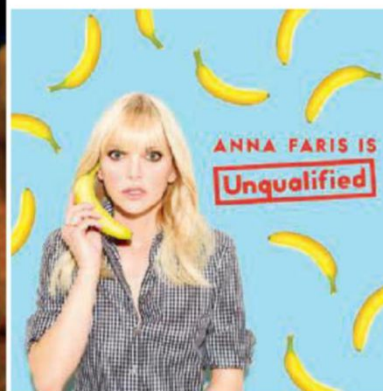
2013

Faris land lead role on the CBS sitcom *Mom*.

2014-15

Pratt breaks out on the big screen with *Guardians of the Galaxy* and *Jurassic World*.





WHAT NOW?

Both stars have packed schedules.
BY DEVAN COGGAN

ANNA FARIS

Anna Faris Is Unqualified

Her podcast was dark the week of Aug. 7 but airs each Monday. Her memoir is scheduled for Oct. 24.

Mom

Nov. 2
The fifth season of her TV series premieres this fall.

Overboard

April 20, 2018
She stars in this remake of the 1987 Goldie Hawn rom-com.

CHRIS PRATT

Avengers: Infinity War

May 4, 2018
The Marvel film will do some final shooting this fall.

Jurassic World: Fallen Kingdom

June 22, 2018
This film wrapped in Hawaii last month.

Cowboy Ninja Viking

June 28, 2019
He'll reportedly play a supersoldier with multiple-personality disorder.

armed with a voice that could give personality to LEGO blocks or emoji balls. So there was gravitas in the fact of their relationship, an adulthood unusual in a youth-obsessed culture.

In January 2016, Faris hosted an episode of her podcast featuring Pratt with two of his onscreen love interests, Aubrey Plaza and Jennifer Lawrence. The conversation turned to intimacy, real and performed. “How do you feel when your husband is kissing somebody else on screen?” Faris asked, paraphrasing a question she often received. “I feel like it’s only really weird when other people think it’s really weird. Am I supposed to feel like it’s more weird than it is?” The tension between public and private reappeared in her July 31 episode this year: “I play a character on *Mom*, I play a character in movies, but I also play a public character,” Faris said. “There’s definitely a loneliness and, like, an internal element to being a performer. I feel like I have to laugh.”

In her book, Faris notes how often their eight-year marriage became a long-distance relationship, the family separated by movie sets on distant continents. In 2014, Pratt bemoaned the long time away from his family during the London-based filming of the first *Guardians* movie. “We have a kid, and from his seventh month to his 13th month...I saw him twice,” he once told EW. “It’s tough.” That difficulty was also what made them aspirational *and* relatable. The curious difficulty of being famous blended with the intrinsic difficulty of maintaining a relationship. For millennials who maintain their digital life-stream with workaholic zeal, Faris and Pratt started to seem like the romantic ideal: famous people kind enough to share each other with the rest of us.

Their careers won’t slow down. Faris returns with *Mom*’s fifth season in November and stars in the *Over-*

▲ Pratt in *Guardians of the Galaxy Vol. 2*; the Anna Faris *Is Unqualified* podcast

board remake out in April. Pratt has the *Avengers* threequel and the *Jurassic World* sequel next summer. “There should be no residual impact on them or their careers,” says Matthew Hiltzik, a crisis-management expert. “They’re two very talented people, and they still have their talents.” We are a tabloid nation, but it’s clear (at least initially) that neither wants this thing to get ugly. “We still love each other and will always cherish our time together,” the separation announcement concluded.

At press time, Faris’ podcast had gone dark for the week. Neither she nor her publisher, Dutton, could say whether her book would still be published as scheduled on Oct. 24. Even if the book is canceled, Faris and Pratt will still be stars, with photo shoots and press tours and the gossip that swirls around any celebrity breakup.

They may get their wish to keep this final chapter in their relationship private, whatever that means for two famous people. But there was a time when they lived and loved publicly, just like most of us do now. So Faris and Pratt suggested a vision of our best selves—hardworking but focused on family; sex symbols and devoted parents. We mourn their separation with tremendous sympathy, but with just a touch of selfish grief. If they can’t have it all, who can?

Additional reporting by Devan Coggan, Clark Collis, Joey Nolfi, and Tim Stack

2015

While Pratt films *Passengers* with Jennifer Lawrence, tabloids report infidelity rumors, which Faris later refutes.

2016

“[When] he’s off doing movies and I’m in L.A. raising our child, of course I’m going to feel vulnerable,” Faris confesses on her podcast, *Anna Faris Is Unqualified*.

2017

AUG. 6 The couple announce their legal separation. “It had become too difficult with each leading totally different lives,” an insider told *People*.



WE'RE
PUTTING
Caramel
INSIDE **m&m's**

OH, LIKE
RIGHT NOW?



WE'RE MAKING CARAMEL FUN

EXCLUSIVE INTERVIEW

Dave Is Back!

Two years after stepping down from CBS' *Late Show*, David Letterman is coming out of retirement (hallelujah!) for a new Netflix show set to air in 2018.

Sara Vilkomerson talked to the late-night king about life after *Late*, his vision for the new series, and, of course, that beard.

People are thrilled you're coming back to television.

It's perfect for me because I wanted something to do and I didn't want to be working full-time. [Netflix chief content officer] Ted Sarandos and the Netflix people and RadicalMedia... can bring all manner of stimulating things to me, and all I have to do is show up. We're going to do six episodes and I'll be able to ask anybody whatever I want to ask, and I'm delighted. It's kind of like when you walk into a store and buy a jacket that fits right off the rack and you think, "This is perfect, let's just do this."

The idea is hour-long episodes with in-depth interviews and field pieces, right?

Yes. Netflix is a pretty powerful force, and I get to take advantage of it. You write down six people or circumstances—it could be anybody. And that's where it's going to start. We have one secured guest, which I cannot reveal—I mean, I could, but I'd be

beaten silly. I'm 70, but you can't stop learning and you can't stop growing. At some point I have to stop arguing with my family.

Did you find you were getting restless in retirement?

No. When we had our son, Harry, people would ask, "How old is your kid?" He's two weeks, he's four weeks. Then you switch to months. Then I realized, "Oh, holy

“
GUYS WHO ARE DOING
THESE NIGHTLY SHOWS
NOW, I LOOK AT THAT AND
THINK, 'OH, GOD, I LIVED
THROUGH THAT?' IT REALLY
SEEMS INHUMANE.”
—DAVID LETTERMAN

crap, this is not slowing down," and it would break my heart every time he was a month older. When he was 10 years old, I said to myself, "Get ahold of yourself, Dave. You can't be brokenhearted every time this kid gets a year older." Now he's 13 and a half, and honestly the time I get to spend with him and my wife is the best. It's why the schedule is great. It's six shows. Guys who are doing these nightly shows now, I look at that and think, "Oh, God, I lived through that?" It really seems inhumane. When I left the other show, I didn't know there was anything else to be done in television, and this has just delighted me because I like the people, and I like what they've done, and I'm hoping that this is really, really good. I really want this to be

something that everybody who has taken a risk on me will be proud of.

Will there be a role for [longtime bandleader and collaborator] Paul Shaffer?

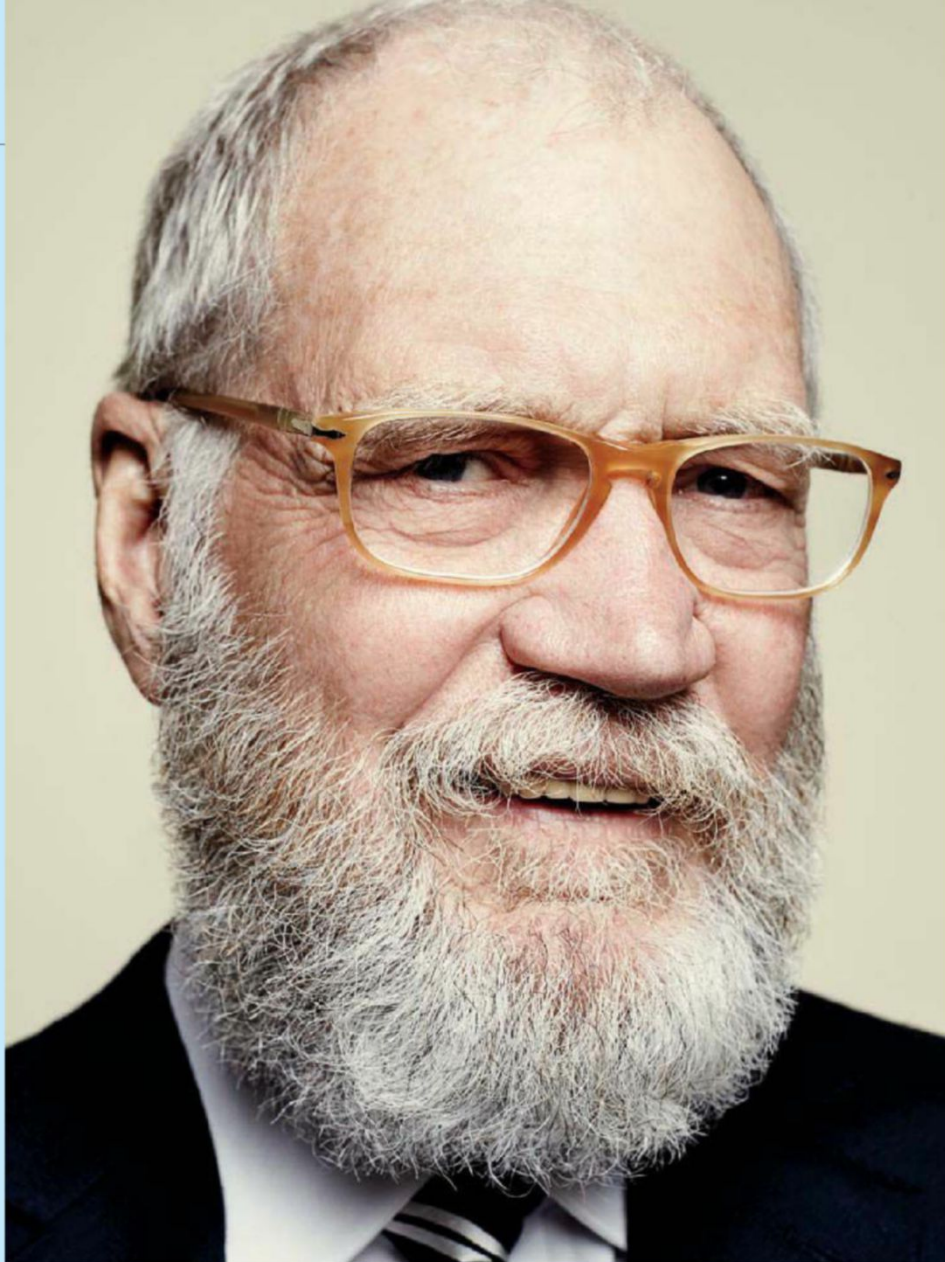
I talked to Paul about it yesterday and asked him if he would be willing to participate in supplying music in postproduction or whenever the director feels music is needed. It's my hope that Paul will be represented in that fashion.

Will you still have your beard when you return?

We're negotiating with the beard right now.



MORE ON EW.COM
Read the full interview at
ew.com/lettermanreturn





THE JESS CAGLE INTERVIEW

Storm's Secret Mutant Love

People and EW editorial director Jess Cagle sat down with **Halle Berry** ahead of her latest thriller, *Kidnap* (in theaters now), and she shared a superpowered secret about her X-Men character

What is something that you know about the X-Men's Storm, or that you've decided is true in her backstory, that nobody else knows?

Storm and Logan used to be lovers.

Oh, you've decided that. What was their relationship like?

Wonderful, for a time. When he really decided that Jean Grey was his, that caused a problem.

Storm and Black Panther had a thing in the comics. Was Logan before or after?

Logan was before Black Panther.

Were Logan's claws a problem?

No. The claws were good, but the having-two-girls-at-once thing, that doesn't work for Storm. In [*Days of Future Past*], we had a whole scene where they had a kiss. It never made the movie, but what I'm telling you is true. Hugh [Jackman] and I came up with that for Storm—that they had a thing—because I joke that in the movies, “How come nobody's loving on Storm?” Like, what's wrong with Storm?

She looks just like Halle Berry. Why is she not getting any action?

Jean came and messed that up.



Halle Berry



Watch this full episode of *The Jess Cagle Interview* on PEN at people.com/pen, or download the PEN app on Apple TV, Roku players, Amazon Fire TV, Xumo, Chromecast, Xfinity, iOS, and Android devices



TCA WRAP-UP

REBOOTS, REVIVALS & ROCKY BALBOA!

The Television Critics Association's press tour concluded with networks and streaming outlets announcing the return of a slew of familiar faces. **BY NATALIE ABRAMS & DAN SNIERSON**

WAX ON (AGAIN)

Fear does not exist in this dojo, but a reboot does. YouTube Red announced a sequel to the *Karate Kid* story with a 30-years-later half-hour comedy series titled *Cobra Kai*, which stars old onscreen rivals Ralph Macchio (Danny LaRusso) and William Zabka, whose formerly villainous character, Johnny Lawrence, reopens the titular dojo in a bid to get redemption. The duo wasted no time jumping back into their roles, talking trash in character in front of reporters at TCA. “For the record, I was perfectly fine leaving him unredeemed, in second place,” taunted Macchio. “That’s because you won with an illegal kick,” shot back Zabka. Prepare for a lot of legs to be swept.

A SLY MOVE

This Is Us is calling in a heavyweight: Sylvester Stallone will guest-star in a season 2 episode of the NBC drama. The *Rocky* vet—and,

yes, costar of Milo Ventimiglia's in 2006's *Rocky Balboa*—enters the story as...Sylvester Stallone, who's starring alongside Kevin (Justin Hartley) in a war movie. When Sly overhears him talking about his late dad, he offers advice about “life, acting, memory, and aging,” creator Dan Fogelman tells EW. “It’s going to be really cool.”

FAIRY-TALE ENDING?

Following the exits of six cast members, *Once Upon a Time* is conjuring up a creative reboot: Expect new characters, like Dania Ramirez's Cinderella and Gabrielle Anwar's Lady Tremaine, a new location in Storybrooke-esque neighborhood Hyperion Heights, and a new curse. Along with all these changes come new cursed personas for the returning trio of Hook (Colin O'Donoghue), now a uniformed cop; Regina (Lana Parrilla), as a denim-clad bar owner named Roni; and Rumpelstiltskin (Robert Carlyle), whose menacing alter ego is shrouded in mystery. If it sounds like a totally different

show, that's the point, and ABC entertainment president Channing Dungey says that should it prove successful, the long-running ABC drama could continue for “multiple years with these new characters. And if not, we'll...talk about how we wind it down.”

FORGET THE FINALE

Two big-name revivals will be rewriting history as both ABC's *Roseanne* and NBC's *Will & Grace* plan to, er, gently put aside the events of their respective series enders. The former will resurrect John Goodman's Dan Conner, who suffered a fatal heart attack, while the latter will pretend that Will (Eric McCormack) and Grace (Debra Messing) never had kids, with the duo still living together more than a decade later because...why not? (NBC has already renewed the show for a 13-episode second season and added four more episodes to season 1, which hasn't even started yet.) What's next? ABC tells us *Lost*'s island wasn't a cork?

#50 SCOOPS 50 DAYS

To celebrate fall TV, EW is bringing you daily dish on some of your favorite shows. Check ew.com/50-scoops for news and surprises.

THE RACE TO FIND THE NEXT

ONE DIRECTION

WHILE ABC SEARCHES FOR THE NEXT TOP MALE VOCAL GROUP, SOME RECORD LABELS THINK THEY'VE ALREADY FOUND IT. WHAT'S MAKING EVERYONE SO BOY (BAND) CRAZY IN 2017? **BY NOLAN FEENEY** @NolanFeeney

LAST YEAR, SAVAN KOTECHEA—THE songwriter behind One Direction's "What Makes You Beautiful" and numerous hits for Ellie Goulding and Demi Lovato—got a call from Simon Cowell about another boy band. Cowell, who helped assemble 1D on the 2010 season of his U.K. show *The X Factor*, had long been thinking about forming a singing, dancing, jack-of-all-trades group in the vein of **NSYNC* and the Backstreet Boys, and he had finally found the right guys for the job. (1D famously eschewed the splashy choreography and matching outfits of their predecessors.)

Kotеча wasn't exactly excited by the news: He had been busy working with Ariana Grande and the Weeknd, and he didn't want to spend the rest of his life writing songs for boy bands. "It does have a stigma to it," he says. Kotеча agreed to meet with the guys at his house but remembers telling his wife that he was just being polite and planned to turn them down. "Then they walked in, and under my breath I was just like, 'Oh, f---,'" Kotеча recalls. "Because they just had it. They were so charismatic. And when they sang

for me? It reminded me of why I got into music."

Kotеча cleared his schedule to work with the L.A.-based five-some—eventually christened PRETTYMUCH—and co-wrote their debut single, "Would You Mind," which was released last month. But Kotеча's not the only one falling back in love with boy bands. Between ABC's *Boy Band*, which pulls in nearly 3 million viewers a week, and a slew of major-label groups that have launched in the past year, including Why Don't We and Saving Forever, it's clear we're entering another boy-band renaissance.

Part of this is simply timing: Now that the reigning kings of One Direction are on an indefinite hiatus, the princes in waiting have a chance to step up. "Certainly it went through my mind that there really is an opening out there," says Atlantic Records chairman and CEO Craig Kallman, who was so taken with five-piece Why Don't We that he signed them on the spot after meeting them. "I started thinking beyond just the One Direction category—Boyz II Men, 98 Degrees, Color Me Badd. It was an interesting opportunity



SAVING FOREVER

THE LINEUP

From left: Kavah Harris (16), Khaden Harris (14), Kye Harris (15)

WHY THEY RULE

Like Hanson and the Jonas Brothers before them, this trio of siblings from Chicago all play instruments on stage. You can hear their genre-bending

approach—the group cites Jimi Hendrix, Black Sabbath, and Prince as some of their most important influences—on their debut single, "Twenty 1."



WHY DON'T WE

THE LINEUP

From left: Daniel Seavey (18), Corbyn Besson (18), Jonah Marais (19), Zach Herron (16), Jack Avery (18)

WHY THEY RULE

They're quite prolific, having released their first three EPs in a span of just seven months. Their latest even dethroned Harry Styles' debut LP from the top spot of iTunes' pop-albums chart thanks to its Justin Bieber-meets-Chainsmokers brand of urban pop, showcased on standouts like "We the Party."

to make some really soulful pop records and do something a little different [from what] has been done in recent times."

Yet labels aren't just scooping up groups for the sake of filling a void. "It's really looking under every rock to see what talent is there, whether it's in the marketplace or not," says Joey Arbagey, executive vice president of A&R at Epic Records, which launched boy band/rock band Saving Forever this summer.

Besides, audiences can sniff out when a label is just trying to cash in. (And oh, is there cash: Within a year of releasing their first single, 1D were reportedly worth \$50 million.) One Direction may have been assembled on a TV talent competition after its members failed as solo artists, but thanks to their early embrace of social media—in 2012 this magazine declared them "the first boy-band phenomenon created entirely by the internet"—fans could see they had genuine chemistry and an active hand in their careers. In their wake, Arbagey says, "I don't feel like people want to see the typical 'these guys were put together and given songs.'" Adds Kotecha, "Fans are too smart. They see through anything that's super manufactured."

In the case of *Boy Band*, hark back to a bygone era is just as important as finding the next big thing. "All those gals growing up as teenagers [at] the height of boy bands, like '96 to 2000, those gals are moms now," executive producer Todd Lubin says. "So from ABC's perspective, [the show] was an opportunity to connect moms and daughters." (Case in point: Nick Carter, whose group, the Backstreet Boys, recently signed a new record deal with RCA, is one of the show's mentor-judges, called "architects.")

While a large, loyal female audience can mean dollar signs for some companies—"We wanted the *Bachelor* audience," Lubin says—experts note that the culture around boy bands is also just rewarding to be involved in. Whether it's Beatlemania or the One Direction infection, the passion and devotion these fans have is like no other. "It's bigger than just music," Kotecha says. "It's something that creates a community for girls and teenagers during that awkward time in their lives. I think that helps them get through it.... It's so inspiring when you're a part of that." ♦



PRETTYMUCH

THE LINEUP

Clockwise from far left: Nick Mara (19), Brandon Arreaga (17), Edwin Honoret (18), Zion Kuwonu (18), Austin Porter (19)

WHY THEY RULE

The group has a clear thing for the '90s. They channel the decade's new-jack-swing sound on their heart-pumping, Bell Biv DeVoe-esque single "Would You Mind," and they posted an impressive cover of Aaliyah's "Are You That Somebody?" on Instagram.



The

CRO

EW GOES BACK TO BUCKINGHAM PALACE TO GET A SNEAK PEEK AT ALL THE ROYAL INTRIGUE

Matt Smith and
Claire Foy

CROWN

SEASON 2

IN THE NEXT INSTALLMENT OF THE NETFLIX HIT *THE CROWN*. — BY SIMON PERRY —

W

WITHOUT A DRAGON OR SUPERHERO

or zombie in sight, *The Crown* became an immediate international hit when it debuted on Netflix last fall, earning star Claire Foy a Golden Globe and netting the streaming service 13 Emmy nominations. Creator Peter Morgan's (*The Queen*, *Frost/Nixon*) sumptuous look at England's royal family took viewers into what felt like every corner of Buckingham Palace—and many of the British Empire's farthest-flung territories—to tell the story of Elizabeth II's ascent to power, covering her public triumphs and private challenges with an equal degree of precision. The series' second season, which covers 1956–64, will follow Queen Elizabeth and Prince Philip (Foy and Matt Smith, reprising their roles for just one more season) everywhere from Tonga to Papua New Guinea, and even the Antarctic—while focusing more on their private lives as the family expands with the birth of Princes Andrew and Edward. In this first look at the new season (out Dec. 8 on Netflix), we see a much more self-assured leader emerging, even if things at home are still fractious at the onset. “I think [Queen Elizabeth] starts to realize she needs to pay more attention to her personal life now that the other part of her life is going all right,” says Foy. But the swinging '60s aren't an easy time to be the monarch: “The world's changing faster than anyone can catch up with. There is no letup. She just keeps having to go from one crisis to another to another, and at some point it's about five crises at the same time and you have no idea how she manages to get up in the morning,” says Foy.



Having It All

At the end of the first season, Elizabeth had become comfortable in her role as monarch and in exercising her authority. Her home life was the struggle. And finding her footing doesn't get any easier for the Queen. “She's neglected her personal life, so there are all sorts of things she has to sort out,” says Foy of her character's evolution in season 2.

So will we see a shift in Elizabeth and Philip's relationship? “As politics change around them and as they become older, there are huge changes that take place in them as human beings,” says Smith. “But to talk about [specifics] would give things away. You will have to watch!”





Glamorous Guests

When President Kennedy (Dexter's Michael C. Hall) and his impossibly stunning wife, Jackie (Jodi Balfour), come to the palace, the Queen is equally enthralled and intimidated. "Her focus is really on this dazzling woman—and not just because of her husband's flirting, but the whole attention on Jackie as a phenomenon," says the episode's director, Stephen Daldry, of this imagined version of what might have happened during the president's actual 1961 visit. "The Queen's beginning to feel the first aches and pains of middle age, and here is this woman who seems to have a huge role even within foreign policy." Adds Foy: "The Kennedys were a real symbol of the '60s and the world moving forward, and the Queen is very much stuck in the past at that point. It's a real wake-up call."



Downtown Diva

Princess Margaret (Vanessa Kirby)—whose doomed affair with Capt. Peter Townsend ended in sadness in season 1—starts a relationship with society photographer Tony Armstrong-Jones (played by Matthew Goode), a story set in the bohemian, artistic world of London's Chelsea neighborhood. "We follow her struggles to find a relationship that is not only suitable, but a man who she feels that she could love," says Daldry. "It's a chaotic situation, and they get into trouble. It's fun."



In the Family Way

In addition to delving more into Prince Charles' troubled youth, season 2 of *The Crown* introduces two new royals: his and Princess Anne's siblings, Prince Andrew and Prince Edward. "We never really got to do the new-mother thing [in season 1]. We just jumped a period of time, so you will see a bit of that," says Foy. Adds Smith: "It's *The Crown*. It's still about politics and the crown and how these two wrangle their marriage and how they bring up their children."

THAT TV



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FALL

MOVIE



PREVIEW

OUR HEROES STARE DOWN DARK FORCES THIS SEASON. **LUKE SKYWALKER** IS FED UP WITH JEDI MIND TRICKS, **THOR** LOSES HIS HAMMER, **SUPERMAN** IS STILL DEAD (MAYBE), THERE'S BEEN A **MURDER ON THE ORIENT EXPRESS**, AND SOMETHING IS VERY WRONG WITH **JENNIFER LAWRENCE** IN *MOTHER!* SO ALL OUR HOPES ARE PINNED ON A BOY AND HIS MAGIC GUITAR IN **COCO** TO LEAD US INTO THE LIGHT.



**STAR WARS:
THE LAST JEDI**
P.30

SEPTEMBER
P.36

PLUS
Calendar P.80

OCTOBER
P.48

NOVEMBER
P.58

DECEMBER
P.70

Illustrations by
ANA CUNA





S T A R
W A R S

THE
LAST

J

E



BY ANTHONY
BREZNICAN
@Breznican

STARRING
Daisy Ridley,
Mark Hamill,
John Boyega

DIRECTED BY
Rian Johnson

Daisy
Ridley
and Mark
Hamill
RELEASE DATE
12.15

**FALL MOVIE
PREVIEW**



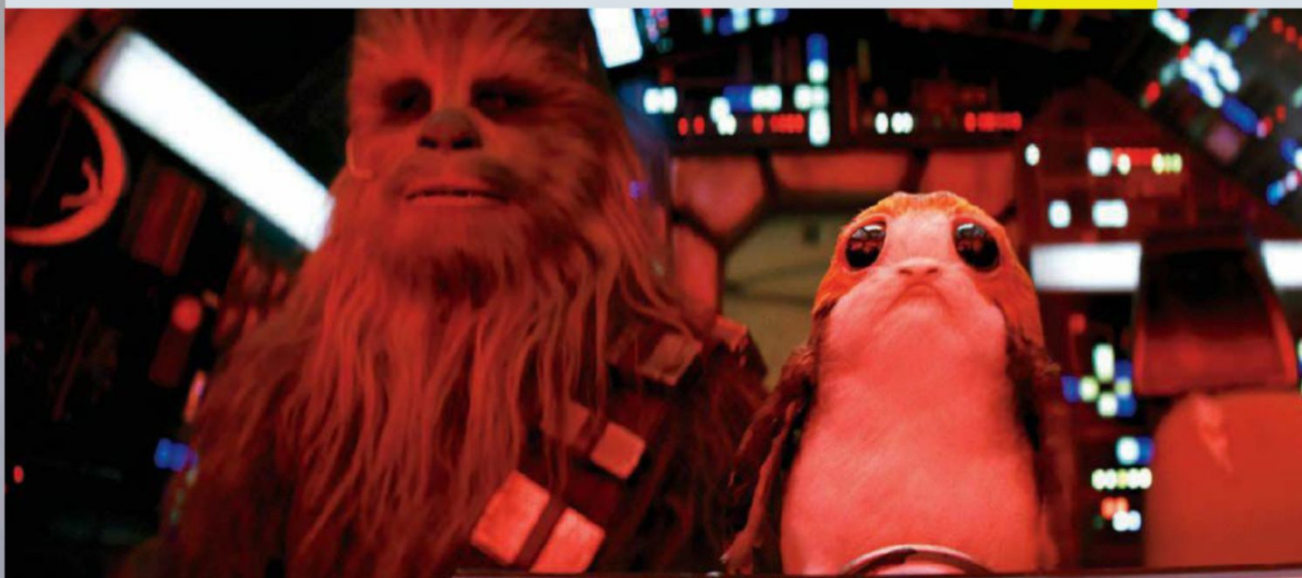


P

PERHAPS THE ONLY THING MORE UNSETTLING than meeting your enemy is coming face-to-face with your hero. That's where the *Star Wars* saga left us at the end of *The Force Awakens*, with Daisy Ridley's Rey standing atop a craggy windswept island, holding out Luke Skywalker's long-lost lightsaber to the man she knew only as a legend. But in *The Last Jedi*, out Dec. 15, she actually has much further to go to find the warrior who inspired all those old stories.

This isn't the Luke she's heard about. It's not the one we know, either. This is a broken man. One who would have preferred to stay lost. And he feels the same way about that lightsaber. "The fact that Luke says, 'I only know one truth. It's time for the Jedi to end...' I mean, that's a pretty amazing statement for someone who was the symbol of hope and optimism in the original films," Mark Hamill says of his character, referencing a quote from the film's first trailer. "When I first read it, my jaw dropped. What would make someone that alienated from his original convictions? That's not something that you can just make up in an afternoon, and I really struggled with this thing."

Luke definitely does not give Rey the kind of warm welcome he once received from his mentor Ben Kenobi in 1977's original *Star Wars*, and this rejection brings up Rey's abandonment issues. As a child, she was ditched on Jakku by unknown parents and left for years to become a lone-wolf scavenger. But lately she has grown accustomed to making fast friends, like BB-8, Finn (John Boyega), Chewbacca (Joonas Suotamo), and General Leia Organa (Carrie Fisher). Even the murderous Kylo Ren (Adam Driver) became fascinated by her strength and



(From left)
Kelly Marie
Tran and
John Boyega:
Adam Driver

resilience after kidnapping her. “Regardless of everything else, she’s been welcomed,” Ridley says. “No one ever really turns away from her.” That changes now.

Luke’s brush-off makes Rey miss the gruff charm of Han Solo, Ridley says, taking us inside the head of her character: ““Oh my God, this other man that I lost within a couple days was somewhat of a father figure. Now he’s gone and instead I’m with this grumpy guy on an island who doesn’t want me here.””

To be fair, Rey is placing huge expectations on Luke. She arrives on the island of Ach-To, site of a primitive Jedi temple, not to become a hero herself, but to shove Skywalker back into the fight. “I don’t think one girl, whom he doesn’t know, turning up with a lightsaber is

gonna make him go, ‘Oh, s---, yeah, of course I’ll get back into the action,’” Ridley says. Well, sure, except...

“Does he not know her?” Hamill teases. As Rey charts a course for her own future in *Episode VIII*, a big part of that will be discovering her own past: Who is connected to her? Where did she come from? And why was she cast away?

THE HERO THEME OF *THE LAST JEDI* HIT WRITER

and director Rian Johnson when he began thinking about picking up that lightsaber himself and continuing the saga where *The Force Awakens* director J.J. Abrams left off. The 43-year-old filmmaker (*Looper*) grew up on George Lucas’ space opera, but he’s not just a kid making up new stories with action figures anymore. This is for real. “There was a meta layer: I’m showing up on set and meeting my heroes and working with them,” Johnson says.

That meant he had to play rough with his life-size toys. *Star Wars* always begins with “A long time ago...” but it never ends with “happily ever after.” There has to be conflict, trauma, scars. For heroes to stay interesting, they can’t still be the same heroes they were decades before.

Johnson inherited a Luke Skywalker who had banished himself, but apart from nebulous hints of a Jedi academy gone wrong in the Abrams film, he didn’t inherit much explanation for the character’s disappearance. “The very first step in the writing of this was figuring out why Luke’s on that island,” Johnson says. “We know that he is not a coward. He’s not just hiding because he’s scared. But we also know that he must know his friends are in danger. He must know the galaxy needs him. And he’s sitting on this island in the middle of nowhere. There had to be an answer. It had to



(From top)
The Care-
takers;
Praetorian
guards

be something where Luke Skywalker believes he's doing the right thing—and the process of figuring out what that is, and unpacking it, is the journey for Rey.”

Just as *The Force Awakens* echoed plot points from the original *Star Wars*, *The Last Jedi* follows some patterns from *The Empire Strikes Back*. A young, aspiring Jedi goes off to find an old master, the Resistance is being hammered into submission by the First Order, while a squad of good guys heads off on a mission to a glamorous location—not Cloud City on Bespin this time, but the casino metropolis of Canto Bight on the world of Cantonica. (Think Las Vegas, if Nevada were its own planet.)

Finn, Boyega's redeemed ex-stormtrooper, is leading that part of the quest, but like Luke...he doesn't really want to. Finn also becomes part of *The Last Jedi*'s never-meet-your-heroes theme after befriendng Rose Tico, a Resistance mechanic played by *Star Wars* newcomer Kelly Marie Tran. “Everyone in space, throughout the galaxy, would have heard about the young Jedi who discovered her powers and defeated Kylo Ren, and the young former stormtrooper who helped save the day,” Boyega says. “He's a hero to people like Rose, who fight for the Resistance because their homes have been destroyed by the First Order.”

Finn's boast to Han Solo from the previous adventure has come true. “When Rose first meets Finn, he is ‘a big deal,’” Tran says. She, meanwhile, is not. Rose is a gearhead, a grease monkey, a behind-the-scenes fix-it drone, while her sister Paige (Veronica Ngo) is the dynamic one—a Resistance gunner who fights on the front lines alongside Poe Dameron, Oscar Isaac's X-wing ace.

“Even though [Rose] is good at what she does, she's not known,” Tran says. “She's this nobody, this background player, which is what makes her interesting. She's someone who is just like everyone else.”

Finn likes the way she views him. As a good guy, a brave guy. Seeing himself through her eyes gives the wounded warrior something to live up to. “When he meets her, Finn

is trying to escape the whole war,” Boyega says. “He's trying to leave, and she comes in and basically gives him a depiction of himself that wasn't necessarily true.”

THE DETAILS OF FINN AND ROSE'S MISSION

to Canto Bight is still under wraps, but it introduces another new character, known only by two letters: DJ. This shabbily dressed, laconic figure, played by Benicio Del Toro, is a slicer—the galactic version of a hacker. “We just need a code breaker, and he's the best in the galaxy,” Boyega says. “Unfortunately, he's very dodgy and only in it for financial gain. Which doesn't make him the person you want to trust.” Tran describes Del Toro's performance as coiled and disturbing. “When I was on set with that character, I felt like there was a tiger in the room, and I always had to be watching,” she says. “Like an animal, at any moment he could do something, and I didn't know what.”

There are some other deadly new figures introduced to the galaxy, including the Praetorians—a variation on the crimson Imperial guards who flanked the Emperor in *Return of the Jedi*. But these sentries protect Supreme Leader Snoke, the scar-blasted First Order ruler played through motion capture by Andy Serkis. Because we're seeing the



Praetorians up close, that means Driver's Kylo Ren will also come face-to-what's-left-of-his-face with his own dark-side hero. Johnson promises we'll see the shadowy Snoke in the flesh this time, not just via hologram.

LUKE'S REFUGE ON ACH-TO AND THE ISLAND'S

primeval Jedi temple also introduces some colorful new beings to *Star Wars'* creature menagerie. The actual shooting location, the Irish isle of Skellig Michael, is populated with puffins, so Johnson was inspired to create the adorable, birdlike Porgs for comic relief—and Wookiee bedevilment. The island's ancient Jedi structures are tended to by an order of female beings known as "The Caretakers," which are amphibious critters that rose up from the waters eons ago, drawn by this sacred place's connection to the Force. "They're these big matronly creatures," Johnson says. "I wanted them to feel like a remote sort of nunnery."

They can communicate with Luke through what Johnson describes as "a blubbery sort of Scottish fish talk," but they're not thrilled to have him hanging around this holy place. Johnson says they "tolerate" his presence.

Luke is discovering that there's nowhere he can run to escape himself. He's older now, about the same age Kenobi was in the original film, but in many ways Luke is still that silhouette we remember standing on the rocks, staring out at the twin suns of Tatooine. "I think he probably looks out on the horizon and wishes that he could be more effective, could be what Obi-Wan wanted him to be," Hamill says. "But life is imperfect, and without conflict there is no drama. Believe me, you're going to see a lot of conflict in *The Last Jedi*. That is for sure."

His dreams are different now. Less hopeful. More regretful. But deep down, the farm boy-turned-warrior-turned-hermit would also like to meet the hero known as Luke Skywalker again. ✕



THE LAST OF LEIA

CARRIE FISHER, WHO DIED IN DECEMBER, MAKES HER FINAL APPEARANCE IN EPISODE VIII.

By Anthony Breznican

► With Carrie Fisher's unexpected death in December at age 60, *The Last Jedi* will mark her final performance as Leia Organa—who went from orphan to princess to spy, senator, and finally general of the Resistance. She remains a light that will never go out in the galaxy.

"Her character to some degree or another has been defined by loss through this whole saga, starting with the loss of her home planet," writer-director Rian Johnson says. "She's just taken hit after hit, and she's borne it, and she focuses on moving forward and the task at hand."

In the new film, Leia is leading her scatter-shot Resistance, cut off from the Republic, whose leadership was obliterated in *The Force Awakens*. She's also mourning Han Solo—and his murder at the hands of their son, Kylo Ren, who has fully fallen to the dark side.

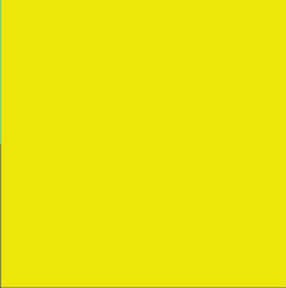
There is still hope in her life. Leia's story is entwined with Poe Dameron, the hotshot X-wing pilot. "Poe is in some ways a surrogate son for Leia, but also I think she sees in him the potential for a truly great leader of the Resistance and beyond," Oscar Isaac says. "Leia knows she won't be around forever, and she, with tough love, wants to push Poe to be more than the badass pilot, to temper his heroic impulses with wisdom and clarity."

The story line wasn't changed after Fisher's passing, and Lucasfilm has vowed not to digitally re-create her for future installments. "There's no way that we could've known this would've been the last *Star Wars* movie she would be in, so it's not like we made the film thinking that we were bringing closure to the character," Johnson says. "But watching the film, there's going to be a very emotional reaction to what she does."

Oscar Isaac



S



IT

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IN THIS MONTH



Stronger P.39 • *mother!* P.40 • *Flatliners* P.41 • *Battle of the Sexes* P.42 • *American Made* P.43 • *Home*

STARRING
Bill Skarsgård,
Chosen
Jacobs,
Sophia Lillis

DIRECTED BY
Andy
Muschietti

RELEASE DATE
9.8

Bill Skarsgård



**FALL MOVIE
PREVIEW**



IT

THINGS ARE SIMPLY WRONG HERE. IT LOOKS

like a nice place to live. People are going about their daily business. The storefronts and homes are clean and neat. Children run and play. The sun shines. The trees sway. But there's something rotten beneath this veneer of normalcy. Tempers flare explosively, shocking vulgarity trickles from the mouths of those who smile so politely, and the strong behave with hideous cruelty toward those they should protect. There are decent people here, but they may be the most troubling of all: They're the ones pretending none of it is happening.

This is the world of Derry, Maine, the quaint small town in Stephen King's *IT*, where life comes at you slow—but death moves pretty damn fast. This ugliness is not necessarily the fault of the townsfolk. They are under the sway of a pig-eyed, wispy-haired creature with jutting teeth who takes glee in pushing their buttons of fear, anger, hatred, and hopelessness. He nourishes himself on it. And he is very well-fed.

The creature is a clown who calls himself Pennywise, but actually it has no name, no face. It is an eternal shape-shifting evil that lurks within the sewers of the town's underworld, just as its spirit lurks in the dark chambers of the hearts and minds of Derry's residents.

But it is not exactly hiding. Bill Skarsgård (*Hemlock Grove*) takes over the whiteface and bloodred grin of Pennywise from Tim Curry, who memorably played the part in the 1990 TV miniseries. The challenge, according to director Andy Muschietti (*Mama*), is that the clown is so in-your-face. "He is present. It's not like one of those movies where you can hide the monster," the filmmaker says. "He's front and center, he does his show, and he has an act. He is a clown."



Sophia Lillis, Wyatt Oleff, Jack Dylan Grazer, Chosen Jacobs, Jaeden Lieberher, Jeremy Ray Taylor, and Finn Wolfhard

It's just that...Pennywise is really entertaining himself, taking the form of whatever frightens his prey the most, but always defaulting to the shape of this unsettling harlequin. "IT truly enjoys the shape of the clown Pennywise, and enjoys the game and the hunt," Skarsgård says. "What's funny to this evil entity might not be funny to everyone else. But he thinks it's funny."

The key to bringing King's most iconic villain back to life? "Keep it weird,"

Muschietti says. "It's weird all the time. Pennywise does things that make absolutely no sense, but they're very disturbing because of the weirdness." The only threat to Pennywise are the Losers, a group of misfit kids who've been neglected, picked on, or abused—sometimes by their own families, but more often by the thugs who rove their schools and streets.

The Losers are the only ones who can see IT, the only ones who can defy IT, and they are the smallest, weakest, most vulnerable people in Derry. A hypochondriac. A class clown. A heavyset boy. A stutterer whose little brother is one of Pennywise's recent victims. One of the town's only Jewish kids. One of the only black kids (Chosen Jacobs). And the gang's only girl, Beverly (Sophia Lillis), who is beaten (and maybe worse) by her father. "[As Beverly] I have to live with my own fear, and I don't really talk to people, so I don't have to get hurt by them," Lillis says. Jacobs' character, Mike, is struggling with a similar isolation. "Mike grew up the outsider because of racial tension," he says. "And that makes him really appreciate when someone says, 'Hey, I like you for who you are.'" Among the outcasts, these two find hope.

Alone, the Losers would be easy to pick off. But they are stronger together than anyone—or any *thing*—could possibly imagine.

That would be Pennywise's worst fear.

—Anthony Breznican

“

What's funny to this evil entity might not be funny to everyone else. But he thinks it's funny.

—BILL SKARSGÅRD

”

FALL

STAR

JAKE GYLLENHAAL

IN
Stronger

STARRING

Jake Gyllenhaal,
Tatiana Maslany

DIRECTED BY

David Gordon
Green

RELEASE DATE

9.22



STRONGER IS BASED ON THE

memoir by Jeff Bauman, a Costco employee whose legs were blown off in the 2013 Boston Marathon bombing. He was celebrated as a symbol of American bravery—a role he anguished to accept. This biopic, starring Jake Gyllenhaal as Bauman and Orphan Black's Tatiana Maslany as his girlfriend, confronts the pain, resentment, and resolve of an ordinary hero, as Gyllenhaal, 36, explains. —Joe McGovern

You don't portray Jeff as a superficially noble figure. He's a complex person. How important was that to you?

It was the most important. I believe it's a populist film, but it doesn't paint a picture of struggle leading directly to triumph. When I'm with Jeff in Boston, I'm like his shadow. What people feel for him is incredible. His story has a tendency to bring out many other people's stories of physical or mental struggle. That's what has been so moving.

In the hospital after he woke, Jeff was asked how he felt. He wrote the words "Lt. Dan," the amputee character from *Forrest Gump*.

Yup. [Laughs] That's Jeff. That's him in a nutshell. When

he gave his testimony at the bomber trial, he said that when the event occurred, he thought, "If this is the end, I've had a pretty wonderful time on this planet." The first thing that went through his mind was gratitude. I could cry just thinking about that.

What were the physical challenges of playing him?

There was a discussion early on about me being comfortable in the wheelchair. I said, "I want to be as uncomfortable as possible." That stuck me as essential. We also had different-sized wheelchairs, so that as I'm getting stronger in the film, the chair is smaller and I appear bigger in it.

Oh, that's very clever.

Yeah. As Ang Lee says, "We pretend so we can get closer to the truth." All the departments did it together: props, makeup, wardrobe, visual effects, our cinematographer Sean Bobbitt and [director] David Gordon Green. To take

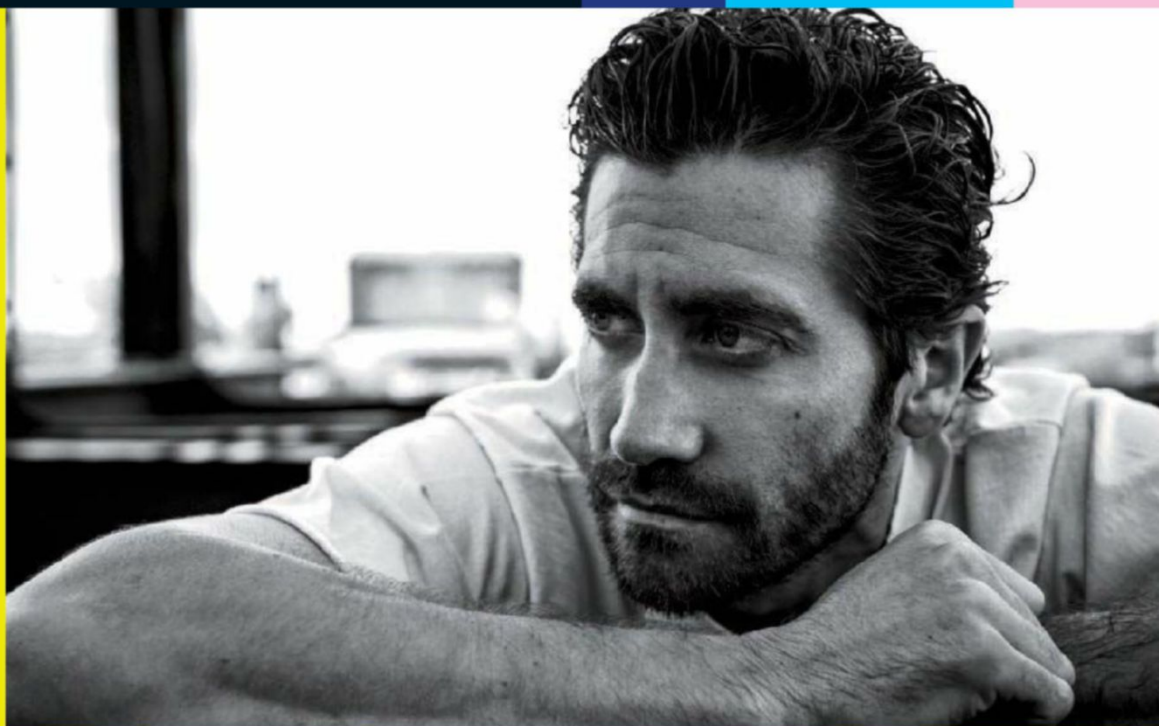
away your legs in a movie, ironically, requires a lot of teamwork, as it does with a real-life amputee.

Was there any tension between you and Jeff, considering you have to depict some dark moments?

I think that for both of us it's sometimes this strange, awkward walk. But he's so irreverently funny and he can take jabs at himself. He's also constantly giving me s---.

Yeah, I heard him mention *Bubble Boy* in an interview.

[Laughs] He'll tell you, "Oh, yeah, that's my favorite Jake Gyllenhaal movie! That and *Prince of Persia*."



With Patty O'Neil and Miranda Richardson in *Stronger*



MOTHER!

STARRING

Jennifer
Lawrence,
Javier Bardem,
Michelle
Pfeiffer

DIRECTED BY

Darren
Aronofsky

RELEASE DATE

9.15



Lawrence and
Darren Aronofsky
on set

► Darren Aronofsky tends to labor for years on his screenplays. But with *mother!* things went a little differently. “I was always jealous of singer-songwriters who can pop out a song in a couple of days or a few hours,” Aronofsky says. “I had this idea, and I felt it rise up in my head. I took a long weekend and got into this fever dream and just pumped it out.” The idea is one he still struggles to talk about—“I’m still figuring it out!”—but we do know it centers on a married couple (Jennifer Lawrence and Javier Bardem) whose relationship is tested when another couple (Michelle Pfeiffer

and Ed Harris) visits. “It has home-invasion elements and is definitely a thriller,” Aronofsky allows. “It is closer to *Black Swan* in spirit than anything I have done in a while.”

Shooting took place last year in Montreal—“As soon as you get Jennifer Lawrence, you have a movie,” Aronofsky says with a laugh—after a long rehearsal period in Brooklyn. Bardem had been following Aronofsky’s career closely since his 1998 debut, *Pi*, and has been impressed with Lawrence since he was seated at the same film-

festival table when she was an unknown promoting *Winter’s Bone*. “I truly admire her—she is one of a kind,” Bardem says. In this scene (above), the couple hosts a large gathering at their house. “You can see the tension in their relationship as it’s pulled by all these forces,” Aronofsky says. “Jen and Javier are experiencing things in different ways.”

But what is actually happening? “The best thing about this film will be the surprise of it,” Aronofsky insists. “It’s an intense journey and it’s definitely the biggest roller coaster in the park. Only get on it if you really want to do the loop-the-loop.” Bardem agrees with the vow of silence. “We all know every f---ing thing all the time,” he says. “That’s good for some things and bad for others. We have to keep this mystery going if we can.” Mystery accomplished. —Sara Vilkomerson

ALSO PLAYING



GOON: LAST OF THE ENFORCERS SEPT. 1

Seann William Scott laces up his skates again as an oft-injured hockey brawler in an unlikely sequel that also marks Jay Baruchel's directorial debut.

I DO...UNTIL I DON'T SEPT. 1

Lake Bell and Ed Helms are one of three married couples wondering if they'd be happier minus the "till death do us part" portion of their vows.

VICEROY'S HOUSE SEPT. 1

Gillian Anderson and Hugh Bonneville star in this historical epic about India's 1947 independence from Britain, directed by *Bend It Like Beckham's* Gurinder Chadha.

REBEL IN THE RYE SEPT. 8

J.D. Salinger (Nicholas Hoult) is scarred by love and war in an unflinching look at his creative process behind writing *The Catcher in the Rye*.



AMERICAN ASSASSIN SEPT. 15

Dylan O'Brien plays Mitch Rapp, an assassin looking for revenge, and Michael Keaton is the hardened Cold War spook who trains him in this adaptation of Vince Flynn's novel.

FLATLINERS

STARRING
Nina Dobrev,
Ellen Page

DIRECTED BY
Niels Arden
Oplev

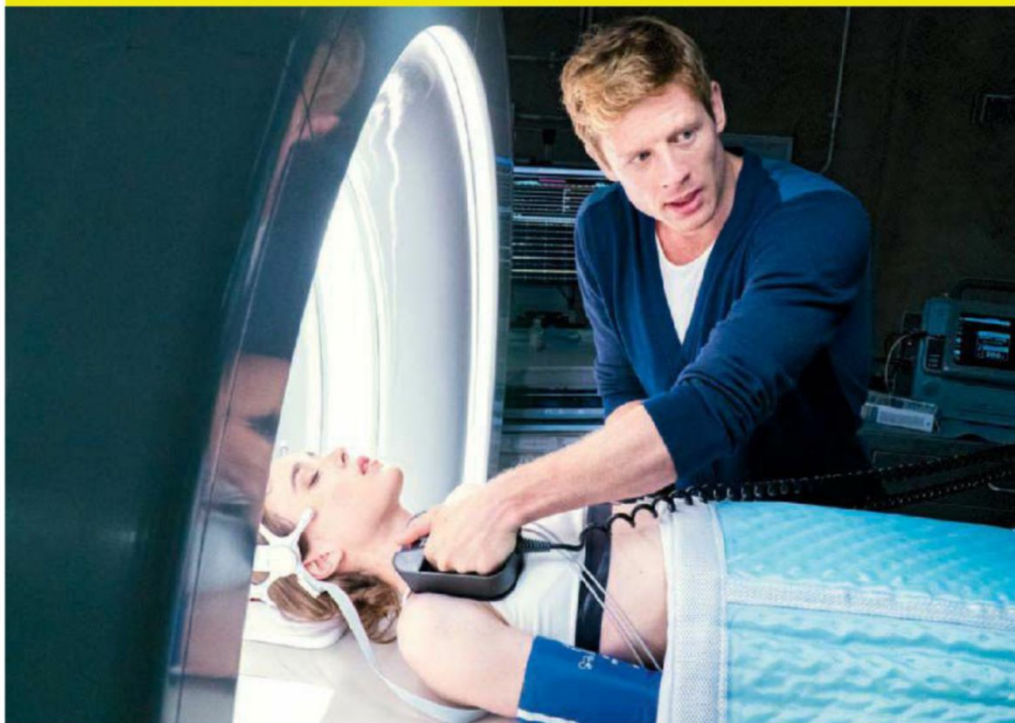
RELEASE DATE
9.29

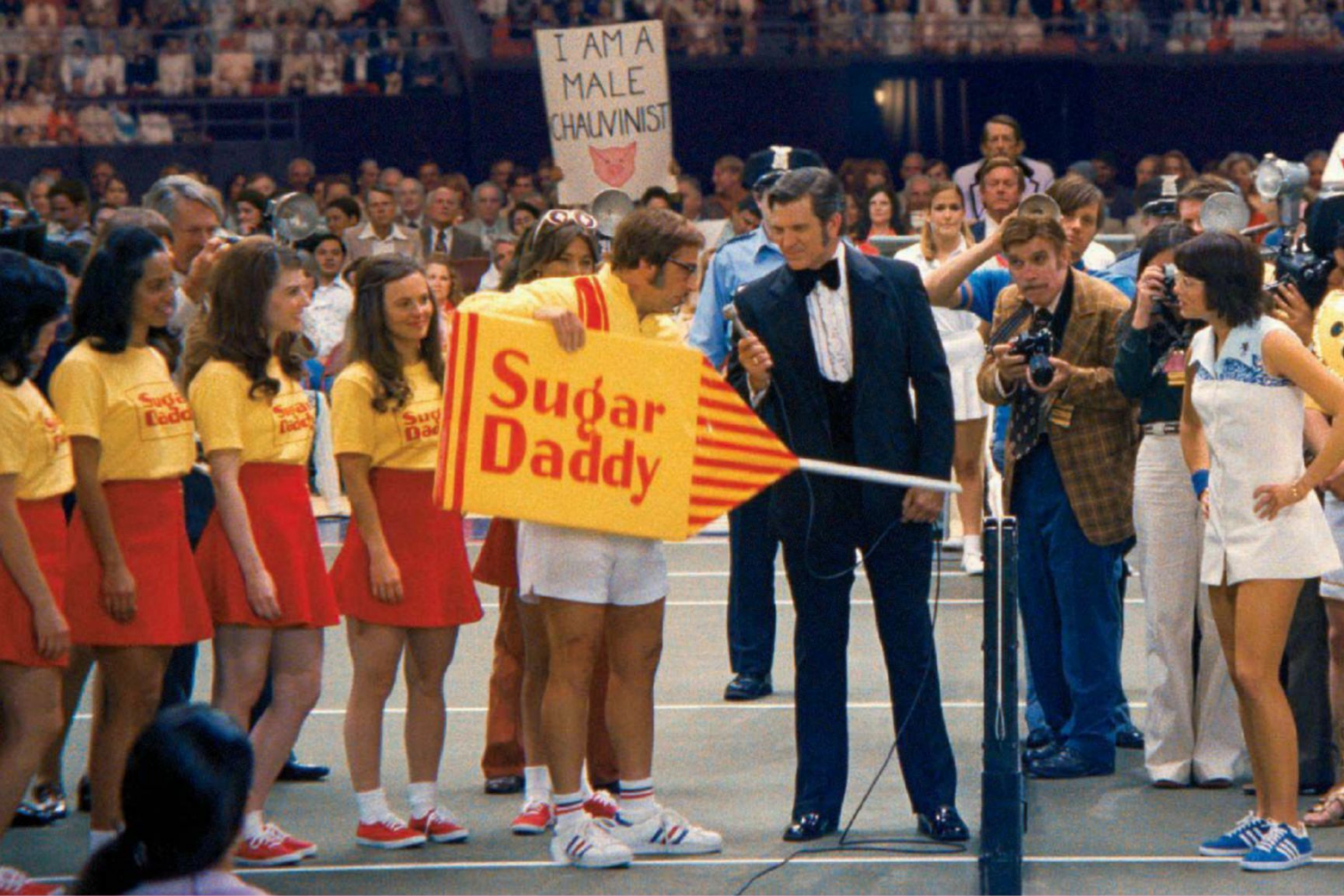


INSPIRED BY JOEL SCHUMACHER'S STAR-STUDED 1990 FILM OF THE SAME name, this amped-up remake, directed by Niels Arden Oplev (the Swedish version of *The Girl With the Dragon Tattoo*), depicts an ambitious group of med students, led by Ellen Page, trying to answer the query *What happens after we die?* To solve the mystery, they embark on a series of lethal experiments: stopping, and then reviving, one another's hearts. But this game of chicken with the laws of nature eventually goes awry, as their pasts literally return to haunt—and possibly kill—them. The movie "explores a question that I imagine we all ask ourselves," Page says. "Hence, the cult following of the original, in terms of it being fun and scary."

Preparation for the cast included in-depth training to help them master medical props and jargon, even instructing them on how to accurately depict resuscitation efforts. "You have to lift your chest, but the rest of the body has to stay limp," says Nina Dobrev, who plays one of the other daredevil med students. "You have a tube in your mouth, you're hooked up to an IV, and somebody is performing [fake] CPR on you—I remember leaving set and my whole chest was bruised." Still, death becomes her. —*Jami Ganz*

Ellen Page and
James Norton





BATTLE OF THE SEXES

BEHIND THE DESIGN

STARRING
Emma Stone,
Steve Carell

DIRECTED BY
Jonathan Day-
ton and Valerie
Faris

RELEASE DATE
9.22

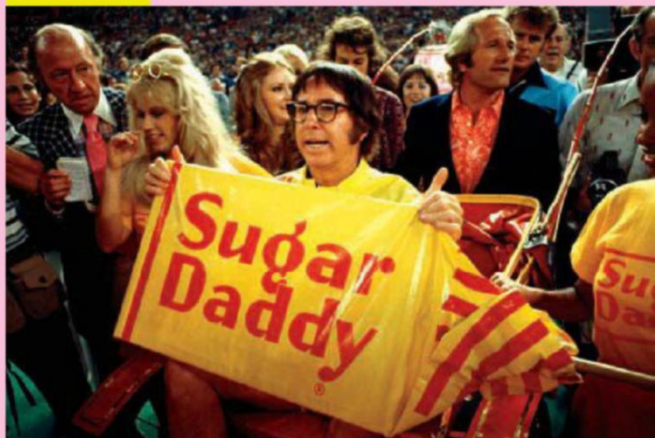


► Billie Jean King and Bobby Riggs took to the tennis court in 1973 for an intense duel of sport, spectacle, and gender equality, and now Emma Stone and Steve Carell are bringing that grudge match to the big screen. But even though it's been 44 years, the on-court scenes in *Battle of the Sexes* look like they're being broadcast live from the Astrodome.

Because the event was so heavily publicized—an estimated 90 million watched it on ABC—directors Jonathan Dayton and Valerie Faris (*Little Miss Sunshine*) took advantage of all the photos and video footage to make their

version as accurate as possible. "It was a luxury to have the actual event be so well documented," Dayton says. "We began by cutting down a version of the real thing into what we imagined might be at the

The real
Bobby Riggs



AMERICAN MADE

STARRING
Tom Cruise

DIRECTED BY
Doug Liman

RELEASE DATE
9.29

EXPLOSIONS AND PUNCHY ONE-LINERS ABOUND in *American Made*, but Doug Liman's reunion with his *Edge of Tomorrow* star isn't typical Tom Cruise action fare. "I love that there's the 'Tom Cruise movie' label, because it gave me something to work against," Liman says, noting his desire to cast the star as antihero Barry Seal, the real-life pilot whose flying skills (and greed) prompted him to double-dip as a drug runner for the Medellín cartel and an informant for the CIA. "Barry's the Federal Express of the underworld," Liman says. The need for speed just got a whole new meaning. —Joey Nolfi



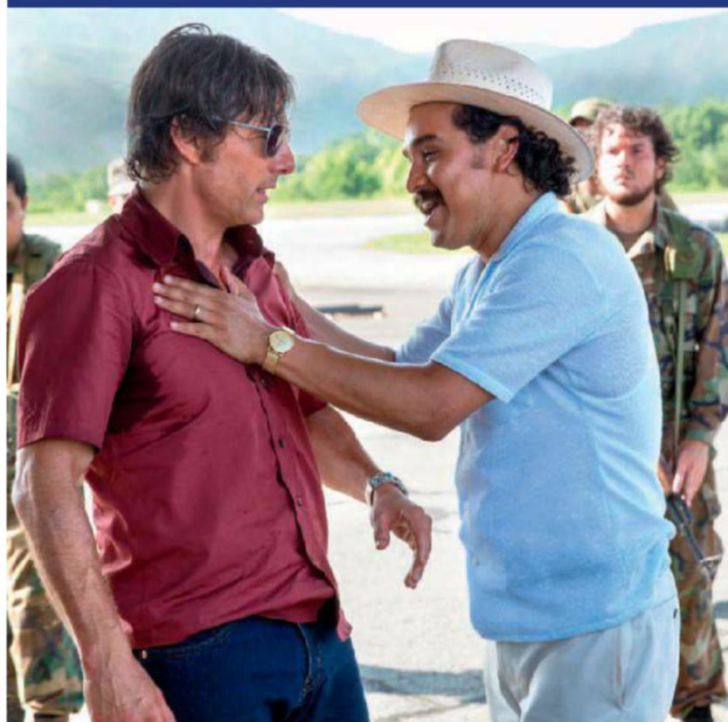
Steve Carell
and Emma
Stone

XES

end of our movie." The since-demolished Los Angeles Memorial sports arena stood in for the Astro-dome, and the filmmakers set out to re-create everything from specific points scored in the match to costumes, right down to the '70s-era underwear. (They even got permission from Howard Cosell's estate to use his original commentary.)

Much of the film focuses on the personal battles King and Riggs were fighting at the time: King, then 29 and the top player in the world, was struggling with her sexuality, while Riggs, 55, was gambling and hung up on his glory days.

Stone studied details like King's unique tennis grip and her smile, while Carell grew his own mutton-chops and dyed his hair the exact same Clairol shade as Riggs. Having never portrayed a real person before, Stone immersed herself in old interviews and match footage. "I was a real creep," Stone admits with a laugh. "I still am a little bit. If we do an interview [together] or we're sitting and talking, I find myself just staring at her and watching how she's moving—which I don't need to do anymore. But that's how I relate to her. I'm like her creepy friend now." —Devan Coggan



Tom Cruise and
Alejandro Edda



Reese Witherspoon and Pico Alexander

HOME AGAIN



STARRING

Reese Witherspoon, Pico Alexander

DIRECTED BY

Hallie Meyers-Shyer

RELEASE DATE

9.8

REESE WITHERSPOON ISN'T QUITE SURE HOW TO categorize her next big-screen venture. "It's about that very particular postdivorce time, and the insecurity and guilt that comes with it—so it isn't really a romantic comedy," she says. But first-time writer-director Hallie Meyers-Shyer (daughter of director Nancy Meyers) may have it sussed: "It's a *modern* rom-com," she says. "I noticed women were feeling comfortable getting divorced earlier in life, and I wanted to explore that trend."

Witherspoon plays Alice, a 40-year-old mother of two who moves home after her marriage falls apart. Somehow she finds herself boarding three aspiring filmmaker brothers in her guesthouse. Alice adapts nicely to live-in child care, tech support, and a relationship with the brother in his late 20s (Pico Alexander). "It's kind of beautiful to see a May-December romance the other way around," Witherspoon says. Yet the fling isn't the crux of the story. "That's what makes it a modern romantic comedy," says Witherspoon, finally giving in to that label. "It's not about a woman finding love, it's about a woman finding the best version of *herself*—and that's very modern." —*Ruth Kinane*

ALSO PLAYING

BRAD'S STATUS

SEPT. 15

An insecure father (Ben Stiller) wonders how he stacks up to his former college classmates in this movie written and directed by Mike White (*Enlightened*).



FIRST THEY KILLED MY FATHER

SEPT. 15

Angelina Jolie's long-held fascination with Cambodia becomes art, as she directs this film based on Loung Ung's harrowing memoir of her childhood under the Khmer Rouge.

WOODSHOCK

SEPT. 22

Kirsten Dunst plays a woman under the influence of a dangerous drug in this eerie debut from the Mulleavy sisters, designers behind the Rodarte brand.



MARK FELT—THE MAN WHO BROUGHT DOWN THE WHITE HOUSE

SEPT. 29

As the FBI insider known to the press as Deep Throat, Liam Neeson leaks the secrets that would topple an American president.

OUR SOULS AT NIGHT

SEPT. 29

Barefoot in the Park's Robert Redford and Jane Fonda reunite on screen for the fourth time in this adaptation of Kent Haruf's novel about a twilight romance.

—*Dan Heching*

HOME AGAIN: KAREN BALLARD/OPEN ROAD FILMS; FIRST THEY KILLED MY FATHER: ROLAND NEUVENETFLIX; MARK FELT—THE MAN WHO BROUGHT DOWN THE WHITE HOUSE: BOB MAHONEY/SONY PICTURES CLASSICS; KINGSMAN: THE GOLDEN CIRCLE; TWENTIETH CENTURY FOX

FALL

STARS

COLIN FIRTH & TARON EGERTON

IN
Kingsman: The Golden Circle

STARRING

Taron Egerton,
Colin Firth

DIRECTED BY

Matthew
Vaughn

RELEASE DATE

9.22

back to that relationship between the characters.

EGERTON Exactly. Eggsy and his Obi-Wan Kenobi-type dad figure. We almost didn't get enough of that in the first film.

How did your lives change after the first film?

EGERTON I'd never been in a movie before.

FIRTH I remember your first days on the set of *Kingsman*, telling me how everything was so new, and I said, "This is pretty new to me as well." There's something quite strange about me being an action star. I'm only beginning to realize at my age that you shouldn't ever think you've reached cruising altitude. I did not expect to be over 50 and doing a film that was so physically challenging.

EGERTON It's very nice to have you as my partner for that stuff. Because I was never the kid in school who was picked first for the rugby team.

FIRTH I was the kid in school who was picked last for the rugby team. We are fellow amateurs.

Why does the chemistry work so well?

FIRTH Taron's not afraid of making fun of me.

EGERTON Likewise, in reverse. And I think we both instinctively respond to 99 percent of the same ideas. I can feel how Colin will respond to something before I've talked to him.

FIRTH I'll tell this story carefully so that I don't name names, but do you remember when we were on the plane coming back from Comic-Con?

EGERTON [Laughing] Oh, yes!

FIRTH I was watching a movie and marveling at how bad a certain actor was. I wasn't bitching, I just found this particular actor's approach to be so jaw-dropping.

EGERTON And I was sitting behind you. At the moment you pulled your earphones off and looked at me in disbelief, I could not breathe. I was laughing so hard.

FIRTH So there you have it. A shared sense of taste.

AMONG OTHER VIRTUES,

2015's *Kingsman: The Secret Service* clicked with audiences thanks to the rapport of delinquent-turned-debonair spy Eggsy (Taron Egerton) and his mentor Harry (Colin Firth). Despite Harry's apparent violent death, the duo reunites in this even more berserk sequel. Egerton, 27, and Firth, 56, spoke to EW about their return. —Joe McGovern

Did you both know that Harry was going to come back for a sequel?

TARON EGERTON No, I don't think anybody did.

COLIN FIRTH [Director Matthew Vaughn] was very clear on the first *Kingsman*. He said, "Your character dies. And brutally." There was no bailout clause. But then there began gradual conversations about how we could resurrect him.

What possibilities were discussed?

FIRTH I'll say that something which was never discussed was the idea of an evil twin. That's a cliché. Plus, the purpose wasn't to get "Colin Firth" back. It was about finding a way



Taron Egerton
and Colin Firth





VICTORIA & AB

THE SHOT

STARRING
Judi Dench,
Ali Fazal

DIRECTED BY
Stephen Frears

RELEASE DATE
9.22

► You can't come more full-circle than this: In 1997, Judi Dench appeared in her first-ever leading role in a movie, as Queen Victoria in *Mrs. Brown*, kicking off the most remarkable sexagenarian-and-beyond career in the history of movies. Seven Oscar nominations (she won for 1998's *Shakespeare in Love*) and nearly \$2 billion in box office later, Dench finds herself portraying Victoria again, this time in a touching drama about the Queen's late-life friendship with a handsome Indian Muslim man named Abdul (Ali Fazal).

"Judi is 82 years old and the biggest female star in England," says director Stephen Frears (*Florence*

Foster Jenkins). "That's why she's so phenomenal at playing a queen, because she's adored and trusted by everyone, including the current Queen." And, Frears explains, as depicted in this sparkling moment (above) between Dench and Fazal, "she's brilliantly funny and very, very mischievous."

The actress cannot deny it. "I've got a bad reputation for giggling," she says. "I

mean, I can be a serious person, but I see humor in a great many things. And somehow not being allowed to go to pieces, such as when I'm acting, makes doing so even more irresistible." That quality of lightness was a key to unlocking Victoria. "I just have to believe that she possessed more humor than we give her credit for, especially in this final part of her life with

Judi Dench



THE LEGO NINJAGO MOVIE

STARRING

Dave Franco,
Justin Theroux,
Jackie Chan

DIRECTED BY

Charlie Bean,
Paul Fisher,
and Bob Logan

RELEASE DATE

9.22



AND YOU THINK YOUR FAMILY DINNERS ARE AWKWARD. IN THE latest LEGO movie, Lloyd (Dave Franco) is a skilled teen ninja charged with defending his city from the evil warlord Garmadon (Justin Theroux). Or, as Lloyd knows him, Dad. Unlike most animated movies, where cast members record dialogue in isolation, the *Ninjago* crew—which also includes Jackie Chan as the sensei Master Wu, Olivia Munn as Lloyd's mom, and Michael Peña, Abbi Jacobson, Kumail Nanjiani, Zach Woods, and Fred Armisen as his fellow ninjas—riffed off one another to hilarious results. “Everyone here is such an incredible improviser, and I remember just at one point sitting down and feeling like, *I have nothing to contribute*,” Franco says. “I want to be a fan and just watch.”

If *The LEGO Movie* was a surreal action-comedy and *The LEGO Batman Movie* was a superhero flick, *Ninjago* is pure martial-arts extravaganza. (The filmmakers even brought in Chan's stunt team to choreograph fight scenes.) “There's so much Asian cinema that's in this, from martial-arts movies to ninja films, but it's also big mechs and robots and anime stuff and monster-movie tropes,” says Charlie Bean, one of the film's directors. “It's a love letter to those types of movies.” No one knows how to lock that in like LEGO. —Devan Coggan

Judi Dench
and Ali Fazal

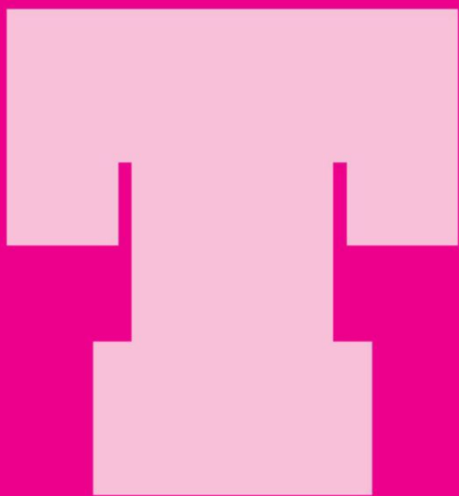
DUL

this wonderful young man.”

As with *Mrs. Brown*, Dench didn't take the role for vanity purposes. Victoria wore black for her last 40 years, after her husband's death, and suffered health issues including obesity. “I put a lot of padding on under the corset, didn't wear any makeup, and just got on with it,” Dench says. However, she was conscious of one thing: showing her hand. On her 81st birthday, the actress got a tattoo that says “carpe diem” on her right wrist. “Fortunately I wore long cuffs and bracelets the whole film,” she says, letting out a sassy laugh. “And I made quite sure about that.” —Joe McGovern



Jay, Kai,
Lloyd,
Nya, Cole,
and Zane



WONDERS



IN THIS MONTH



Suburbicon p.51 • *Professor Marston & the Wonder Women* p.51 • *Blade Runner 2049* p.52 • *The Foreigner*

TRUCK

STARRING
Julianne Moore,
Millicent
Simmonds

DIRECTED BY
Todd Haynes

RELEASE DATE
10.20

**FALL MOVIE
PREVIEW**



Julianne
Moore and
Oakes Fegley



WONDERSTRUCK

JULIANNE MOORE RAISES HER FOOT AND

takes one very careful step—over the entire span of the Brooklyn Bridge. The Oscar winner is not playing a 500-foot-tall woman. She's walking on a vast diorama of New York City while shooting a crucial scene in *Wonderstruck*, her fourth film with director Todd Haynes (*Far From Heaven*). Built for the 1964 World's Fair in New York, the 895,000-building Panorama is now a permanent installation at the Queens Museum. "It's such a special exhibit," Moore says, "because you see how enormous New York City is, but also how tiny. [New York is] the only place in the world where I've had anonymity and community at the same time. And even in the model you can sense the humanity of the city, how it really is a little mecca for being who you want to be."

That theme ripples throughout *Wonderstruck*, an adaptation of the best-selling 2011 novel by Brian Selznick, whose previous book was the basis for Martin Scorsese's *Hugo*. The plot interlaces two different stories set 50 years apart: In 1927, a 12-year-old deaf girl named Rose (Milliecent Simmonds) runs away from home and wanders through New York's American Museum of Natural History. In 1977, an 11-year-old boy (*Pete's Dragon* star Oakes Fegley) is grieving the death of his mother (Michelle Williams) and also embarks on an adventure through a much seedier NYC, ending up at the same museum. How these two characters are connected is revealed in a lyrical twist. In a dual role, Moore appears as both a silent-film actress in 1927 and a museum employee in 1977.

Like Scorsese, Haynes is a boundary-pushing filmmaker who made his name with daring projects like *Velvet Goldmine*. And though his scandalous 1987 short

Milliecent
Simmonds



film *Superstar: The Karen Carpenter Story* employed Barbie dolls to portray the family of the anorexic singer, *Wonderstruck* is his first movie geared toward a younger audience. "Since the story is partly about museums and exhibitions and modes of expression, I realized it could focus on how we define the things we love as we're coming of age," Haynes says. "I thought that was such a cool challenge."

A challenge is exactly what Haynes gave himself. The entire 1927 portion of *Wonderstruck* is presented as a black-and-white silent film, buoyed by a magnificent score by composer Carter Burwell (*Carol*). And far from a gimmick, the stylistic decision deepens the story's subject matter. "Deaf-

ness is a theme in the film," Haynes says, "so the language of silent movies seemed like a beautiful way to unite the hearing and nonhearing audience." The director also hit the jackpot with Simmonds, an expressive 14-year-old from Utah whose acting experience consisted of Shakespeare in her drama class. She also happens to be, like her character, deaf.

"Todd could have found someone hearing to play Rose, and that would have been okay too," Simmonds says via email. "That's what acting is, right? But I felt I could really relate to Rose and feeling isolated and alone. I feel that around hearing people every day. And what I love about Todd is that he trusted me. It means a lot to the deaf community."

Haynes was utterly dazzled by the actress, citing a scene where Rose observes other girls chatting and laughing with each other. "I'll never have an explanation," he says, "for how Millie communicated that feeling of being left out, which everybody has experienced, especially in childhood, with such economy and subtlety and confidence. You can't do that unless you know how to communicate with the world around you." At the Cannes Film Festival in May, Simmonds received rapturous reviews for her performance, putting her on track to become the first deaf actor to score an Oscar nomination since Marlee Matlin won Best Actress for 1986's *Children of a Lesser God*. She is the definition of one to watch. —Joe McGovern



**What I love
about Todd
Haynes is
that he
trusted me.
It means a lot
to the deaf
community.**

—MILLIECENT SIMMONDS





Matt
Damon

SUBURBICON

STARRING

Matt Damon,
Julianne
Moore,
Oscar Isaac

DIRECTED BY

George
Clooney

RELEASE DATE

10.27



► Around the time of their first collaboration, 2000's *O Brother, Where Art Thou?*, Joel and Ethan Coen approached George Clooney about playing the role of an insurance investigator for this tale of skulduggery in suburbia. "I wanted to do it, but they never got it made," Clooney says. When the *Ocean's Eleven*

star and his producing partner Grant Heslov were on the hunt for a new project after 2014's *The Monuments Men*, Clooney remembered *Suburbicon*. "I called up Joel and Ethan and said, 'Do you mind if Grant and I take a crack at it, and change it a little

bit?'" Clooney says. "They said, 'Have at it.'"

Matt Damon, Julianne Moore, and Noah Jupe (*The Night Manager*) play a '50s-era family who are the victims of a home invasion, while Oscar Isaac portrays a suspicious investigator, the role once earmarked for Clooney. "I come to do some poking around, and you find out something

smells fishy," the *Star Wars* actor says.

The film has been described as a comedy, but Clooney is keen to offer a correction. "There's a couple of laughs, but it wasn't designed to be ha-ha funny," he says. "It starts out like a Disney film, and by the end it feels like an acid trip." —Clark Collis

STARRING

Luke Evans,
Rebecca Hall,
Bella Heathcote

DIRECTED BY

Angela
Robinson

RELEASE DATE

10.27

PROFESSOR MARSTON & THE WONDER WOMEN

For writer-director Angela Robinson (*D.E.B.S.*), this 1940s drama isn't just about the man who invented Wonder Woman. It's about the unconventional relationship between psychologist William Moulton Marston (Luke Evans), who created the feminist comic-book icon under the nom de plume Charles Moulton, his psychologist wife Elizabeth (Rebecca Hall), and their mutual romantic partner Olive Byrne (Bella Heathcote). "It's fundamentally a love story between the three of them," Robinson says. "It's an exploration of their ideas [about feminism, bondage, and pacifism] and his relationship with Elizabeth and Olive, and their relationship with him, and then how all of that found its way into Wonder Woman." Take notes, Ross Geller! —Chancellor Agard



Luke Evans,
JJ Feild, and
Bella Heathcote



FALL

STAR

RYAN GOSLING

IN
Blade Runner 2049



RYAN GOSLING IS SUCH A fan of Ridley Scott's 1982 *Blade Runner* that years ago when the actor lived in downtown Los Angeles, he and his friends found themselves drawn to many of the locales featured in the film. "There were more than a few nights when we'd

wander around the Bradbury Building or Union Station half-pretending we were blade runners," Gosling says. Now the actor, 36, is starring as a blade runner in the much-anticipated sequel, directed by Denis Villeneuve (*Arrival*) and featuring the return of Rick

Deckard himself, Harrison Ford. —Sara Vilkomerson

You've never done a big-budget film like this before, though I imagine you've had offers. I guess. I try not to discriminate against budget, but they never felt right. I'm glad

I waited. [*Blade Runner*] was one of the first films that I saw that I didn't know how to feel when it was over. The line between heroes and villains was so blurred. Thematically, it was rich, it was melancholy, it was romantic. It's so special. So many other things have

With Ana de Armas in *Blade Runner 2049*

STARRING
Ryan Gosling,
Harrison Ford

DIRECTED BY
Denis
Villeneuve

RELEASE DATE
10.6

stolen ideas from it, but they could never steal its soul. I felt lucky to enter that world.

So how was the big-budget experience? Was craft services better?

Well...how do I say this? We were in Budapest. Once a week, a truck would come around and it was serving "meat in a cone."

What kind of meat?

See, that was what we could never quite figure out. I'm lucky for many reasons that this was my big-budget film, but one of them is that you could see where the money was going. The sets were so beautiful, and every aesthetic choice was for the cleanest, most efficient, elegant way to communicate story. When [cinematographer] Roger Deakins creates a frame, half your job is done for you.

Deakins has been nominated for an Oscar 13 times but never won. My fingers are crossed this will be the one. I'm glad you said that. Maybe that should be the title of this piece.

What is it like to costar with Harrison Ford? Does one ever get used to the Harrison Ford-ness of it all?

The best part is that you hang out with him and you realize that all those iconic moments from his films that you love are his—like "I love you," "I know" from *Star Wars*, or shooting the guy in *Indiana Jones*. He's just like that all the time. Normally I'd say there are hundreds of ways to play any scene. Unless you work with Harrison and you realize there's only one great way and he's already figured it out.

When I spoke to Denis Villeneuve, he said that you were a muse for him. He also said you have a smile that melts the camera.

Oh, good. He got my email.



Jackie Chan

THE FOREIGNER

STARRING
Jackie Chan

DIRECTED BY
Martin Campbell

RELEASE DATE
10.13

JACKIE CHAN MAY BE A MARTIAL-ARTS LEGEND, but he's ready to cut back on the stunts. "To put it simply," he says with a laugh, "I'm not young anymore." So when the 63-year-old read the script for *The Foreigner*, a thriller about a despondent immigrant (Chan) who sets out to hunt down those responsible for the London terrorist attack that killed his daughter, he leaped at the opportunity to play a dramatic role—even if it meant some new bruises along the way. "I'm too used to injuries," he admits. "But if I want to keep making movies, I have to change." Consider this his reinvention. —Shirley Li



GOSLING: CRAIG MCDONALD / ART+COMMERCE; BLADE RUNNER 2049: WARNER BROS. PICTURES; THE FOREIGNER: CHRISTOPHER RAPHAEL/STX



GOODBYE CHRISTOPHER RO

THE SHOT



STARRING
Domhnall Gleeson,
Margot Robbie,
Will Tilston

DIRECTED BY
Simon Curtis

RELEASE DATE
10.13



► While you'd be hard-pressed to find a single person who hasn't heard of Christopher Robin, Winnie-the-Pooh, and the other residents of the Hundred Acre Wood, few know the story behind the childhood staple—one of war, family, fame, and heartbreak. Set just after World War I, *Goodbye Christopher Robin* follows author A.A. Milne (Domhnall Gleeson), who's returned from war damaged and downtrodden. "It really changed him," Gleeson says. "He suffers with what may or may not be PTSD." Milne gradually finds solace by reconnecting with his son, Christopher Robin (newcomer Will Tilston), who

has a recognizable bunch of stuffed animals.

"I really wanted to see this man discovering the pleasure of being a father, and Domhnall does this so well," director Simon Curtis (*My Week With Marilyn*) says. "He's not one of those fathers who falls in love the second he sees his baby. But in the middle of the film, there's this sequence where they play together, and they start giving the toys names. It's when

Winnie-the-Pooh is actually created before our eyes, but more importantly, it's when a father and son bond for the first time."

But Dad doesn't get all the sweet moments: Milne's wife, Daphne (Margot Robbie), has her own special relationship with their son. "When she presents the toys or does the funny voices, you see how much she loves Christopher," Curtis says. "There's a great moment where Domhnall

Domhnall Gleeson and Tilston



ALSO
PLAYINGTHE FLORIDA
PROJECT
OCT. 6

Tangerine filmmaker Sean Baker returns with an Orlando-set story of hard-scrabble living, seen through the eyes of a playful, imaginative child and her friends.

MY LITTLE PONY:
THE MOVIE
OCT. 6

What do Emily Blunt, Kristin Chenoweth, Sia, Uzo Aduba, and Zoe Saldana have in common? They all voice sparkly-maned ponies and know the term *brony*!

BREATHE
OCT. 13

Andy Serkis' directorial debut tells the true story of Robin Cavendish (Andrew Garfield), stricken with polio but determined to make other victims' lives better.

HAPPY DEATH DAY
OCT. 13

What if *Groundhog Day* were a horror film? *Happy Death Day* follows a college coed who relives the day of her murder over and over.

ONLY THE BRAVE
OCT. 20

Miles Teller is the green rookie in the Granite Mountain Hotshots, a real-life squad of Arizona firefighters who lost 19 men fighting a 2013 blaze.

Michael
Fassbender

THE SNOWMAN

STARRING
Michael
FassbenderDIRECTED BY
Tomas
AlfredsonRELEASE DATE
10.20

Michael Fassbender didn't know a thing about Harry Hole—the brilliant detective in Norwegian author Jo Nesbø's series of crime novels—until he signed on to play him. "I'm normally a slow reader, but I flew through eight of them," Fassbender says. The film's title refers to the self-proclaimed Snowman Killer, who strikes on the first snowfall of winter and leaves little snowy statues near his victims as a frosty calling card. "I guess it's the same thing as with clowns," Fassbender says. "Something that is supposed to bring joy becomes very creepy." *Brrrrr.* —Sara Vilkomerson

Josh Gad,
Chadwick
Boseman, and
Sterling K.
Brown

MARSHALL

STARRING
Chadwick
Boseman,
Josh GadDIRECTED BY
Reginald
HudlinRELEASE DATE
10.13

After playing Jackie Robinson (42) and James Brown (*Get On Up*), Chadwick Boseman wasn't looking for another biopic. Yet he couldn't resist the role of Thurgood Marshall, in part because the script focuses on a racially charged case early in the future Supreme Court Justice's career. Marshall, then an NAACP lawyer, is forced to depend on white attorney Sam Friedman (Josh Gad) after the judge forbids him to speak. "To quarterback this thing with another lawyer who is inexperienced was interesting to me," Boseman says. "It turned into a buddy movie as opposed to just a courtroom drama." —Chancellor Agard

Will Tilston
and Margot
Robbie

BIN

tries to do the voices, and the boy says, 'No, I like it much better when Mummy does them.'"

As Pooh becomes a worldwide phenomenon, Christopher Robin becomes one of the most famous kids in the world, and it takes a toll on the family. For his part, Gleeson promises the story would be resonant and inspiring even without all the inevitable nostalgia. "My feeling was, if this was about, say, Walter the Pig—some character no one has ever heard of—it should be just as interesting," he says. "And I hope that's what we achieved." That would be a wonderful thing.

—Isabella Biedenharn

GOODBYE CHRISTOPHER ROBIN: DAVID APLEY/FOX SEARCHLIGHT (2); MY LITTLE PONY: THE MOVIE: LIONSGATE/HASBRO; HAPPY DEATH DAY: UNIVERSAL PICTURES; MARSHALL: BARRY WETCHER/OPEN ROAD FILMS



THE MOUNTAIN BETWEEN US

Kate Winslet
and Idris Elba

STARRING

Kate Winslet,
Idris Elba

DIRECTED BY

Hany
Abu-Assad

RELEASE DATE

10.6

IN ORDER TO ADAPT CHARLES MARTIN'S 2010 NOVEL ABOUT TWO STRANGERS trapped thousands of feet above civilization after a devastating plane crash, director Hany Abu-Assad (*Omar*) subjected his team to -36 degree weather on the snowy peaks of the Purcell Mountains near Calgary. But the cast and crew endured, and the result is a harrowing tale of a photojournalist (Kate Winslet) and a surgeon (Idris Elba) fighting for life and falling in love that Abu-Assad hopes will make viewers question what it means to live. "There's a celebration of humanity in this story that's very important to me," he says. "When I read the script, I felt the whole journey, the hunger and pain and cold and love." Of course, to illustrate that journey, Abu-Assad had to put his stars through the wringer—Winslet encounters a mountain lion, Elba dangles from a cliff, and both spend scenes clambering through layers of snow—all of which Winslet says she welcomed. "I was excited by the physical challenge," she says, pointing out that it's been two decades since she faced the elements for *Titanic*. "I hadn't done something quite so extreme for a really long time." —Shirley Li

ALSO PLAYING



TYLER PERRY'S BOO 2! A MADEA HALLOWEEN

OCT. 20

The bogeyman, goblins, and the grim reaper don't stand a chance against Madea in this seasonal sequel, just in time for Halloween.

JIGSAW

OCT. 27

Want to play a game? The filmmakers promise a more "fun" tone than previous entries in the gruesome Saw horror franchise.

KILLING OF A SACRED DEER

OCT. 27

The Lobster auteur Yorgos Lanthimos is back with another film starring Colin Farrell, this time playing a heart surgeon married to Nicole Kidman who takes a troubled youth under his wing.

THE SQUARE

OCT. 27

This Swedish satire from *Force Majeure* director Ruben Östlund, costarring Elisabeth Moss and Dominic West, won the Palme d'Or at the Cannes Film Festival.



THANK YOU FOR YOUR SERVICE

OCT. 27

American Sniper writer Jason Hall directs Miles Teller in another true story, about the scars of war and the struggle to reacclimate to postwar life.

—Dan Heching

COMFORTING FLAVORS *of the*
TASTE *of* HOME™
ROASTED CHICKEN

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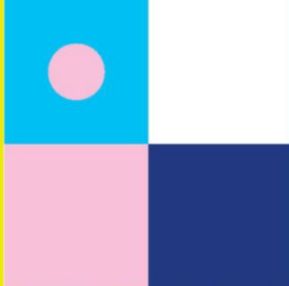
FRESH *from the* DELI. ONLY *from*

Boar's  **Head**

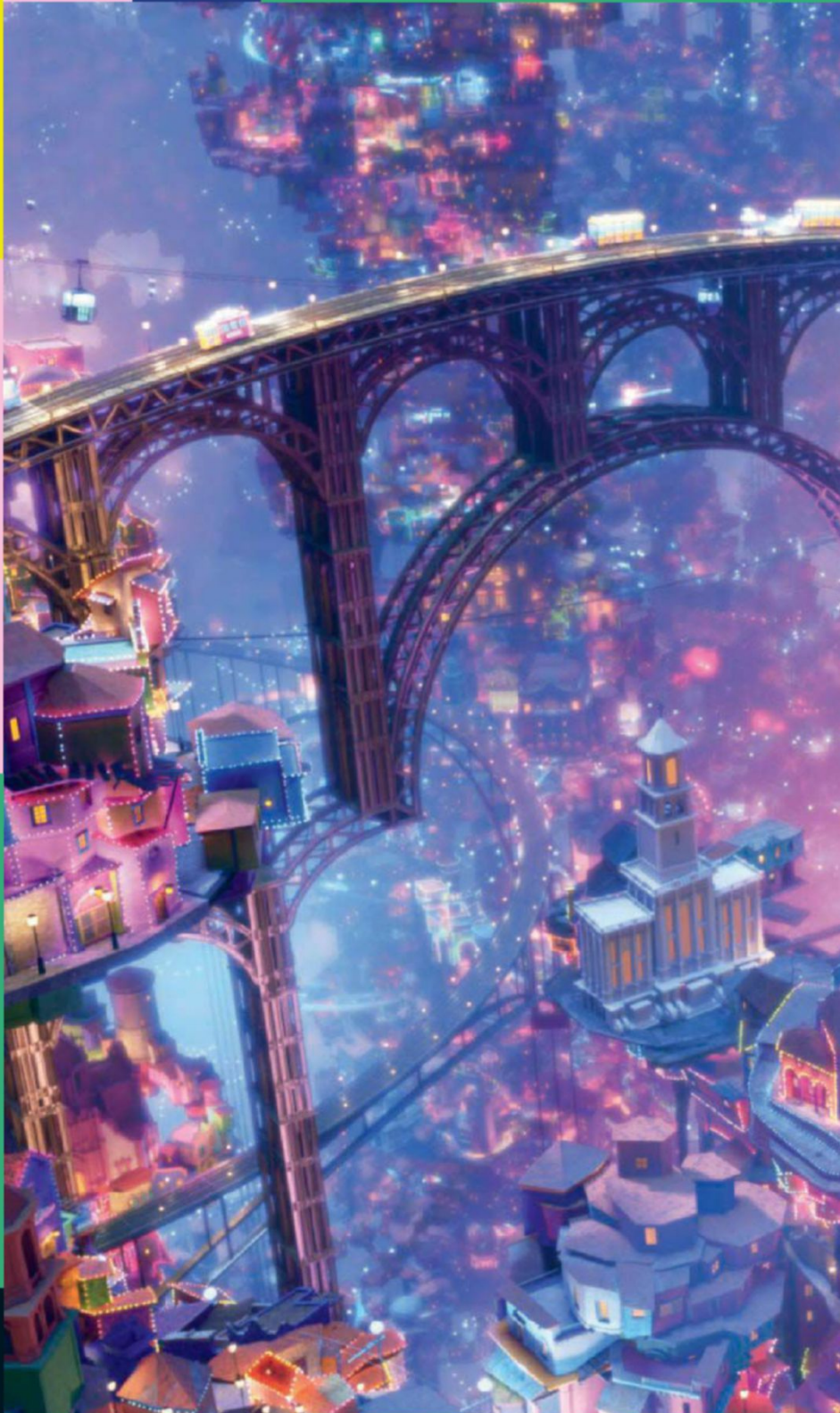
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V



coco



IN THIS MONTH



Mudbound P.61 • Thor: Ragnarok P.62 • Call Me by Your Name P.63 • Justice League P.64 • Wonder P.65 •

STARRING
Anthony
Gonzalez, Gael
García Bernal,
Benjamin Bratt

DIRECTED BY
Lee Unkrich

RELEASE DATE
11.22

Miguel and
Hector



**FALL MOVIE
PREVIEW**



COCO

NOVEMBER IS THE SEASON OF THANKS-giving, the perfect time to celebrate family—living or dead. It's the latter who steal the show in Pixar's latest feature, *Coco*, an epic world-hopping fantasy set around the Mexican holiday Día de los Muertos, featuring a very-much-alive boy named Miguel (Anthony Gonzalez) who finds himself stuck on the wrong side of the afterlife.

Blending wild imagination with real, rich cultural traditions is tricky territory, but the animation studio has done its homework, insists director Lee Unkrich (*Toy Story 3*). “Hollywood’s history is riddled with insensitive or clichéd portrayals of [Latino] culture, and before they knew anything about what we were doing, some people were rightfully hesitant initially,” he says. “But I remember when we first showed Benjamin Bratt concept art, he gravitated to this painting of Miguel’s extended family, and he got tears in his eyes and said, ‘I’m just so happy to be standing here looking at brown people that are going to be in this Disney/Pixar film. You don’t know how much this is going to mean for a lot of people to see these characters on the screen.’”

In *Coco*, 12-year-old aspiring singer Miguel is accidentally transported to the Land of the Dead, a vibrant posthumous metropolis populated by skeletal ancestors and bureaucratic institutions, such as the Department of Family Reunions. It’s here that Miguel encounters his great-great-grandmother Mamá Imelda (Alanna Ubach), who offers him a heavily conditional blessing to return home to his living family, including his father (Jaime Camil) and great-grandma Mamá Coco (Ana Ofelia Murguía). “I would liken the Land of the Dead a bit to what we did in *Monsters, Inc.*, where we created this



Miguel, the Clerk, and Mamá Imelda

familiar but fantastical world of monsters, where there’s a lot that’s unique and delightful but it’s rooted in a world that we know,” says Unkrich. Case in point: “Whatever your job was in life, that’s still your job in the afterlife,” he says with a chuckle. “For better or worse.”

In addition to Bratt (who plays Miguel’s deceased musical idol, Ernesto de la Cruz), the film’s all-Latino voice cast includes big-ticket names like Gael García Bernal, voicing a friendly trickster named Hector who struggles with his own issues. “Most men now want to be close to their kids, but three generations ago, that wasn’t incorporated in society,” Bernal says. “Little by little you understand the battle Hector’s

been fighting...about the time that a family requires, and how to make that better, or even how to establish it. He’s a very street-wise, funny guy, almost like Baloo in *The Jungle Book*. He’s confident, but he’s having a very deep existential problem, even in the Land of the Dead.”

Coco marks the first voice-over role for Bernal, as well as something of a musical debut. “In no way could I be in front of people and sing, but through a character I can,” he says. Meanwhile, Gonzalez, 12, exhibits no such fear, having already embraced his character’s musical side with a showstopping live performance of the film’s keystone song “Remember Me” at Disney’s D23 fan convention in July. “Some of the most emotional days on *Coco* were singing days, because I identify myself so much with Miguel, and that song especially lets me connect with my ancestors and really feel them,” Gonzalez says.

Indeed, death is about as heavy a topic as you can get in a children’s movie, but Pixar has proved to be a master of tackling the tricky taboo (notably in films like *Up* and *Finding Nemo*). “The issues of death in this film are really beautifully, intelligently put, and I think kids are going to approach it in an interesting way, just like the actual Day of the Dead,” Bernal says. “It’s a chance to be in touch with death through being alive. By remembering the people who have gone, you can, in a way, give them even more life.” And tickets to *Coco*, if you’re feeling especially generous. —Marc Snetiker



Hollywood’s history is riddled with insensitive or clichéd portrayals of Latino culture.

—LEE UNKRICH



FALL

STAR

MARY J. BLIGE

IN
Mudbound

STARRING
Mary J. Blige

DIRECTED BY
Dee Rees

RELEASE DATE
11.17



WHEN MARY J. BLIGE

arrives on screen in the Sundance Film Festival standout *Mudbound*, as a beleaguered matriarch living in Mississippi Delta poverty before and after World War II, you immediately want to know everything about her. Stone-faced and steely, Florence is a mystery, concealing a lifetime of pain and disappointment you're unlikely to ever discover. (It's not your business.) Luckily for us, Blige imbues this woman with life—as captured by director Dee Rees (*Pariah*)—and speaks volumes with a bare minimum of dialogue. Here, Blige discusses her most emotional acting role yet. —Kevin P. Sullivan

Before we talk about the movie, I want to ask about your last album, *Strength of a Woman*. It was very emotional. What was it like sharing something so personal?

It's a blessing, always. From day one, I've been speaking, and people have been relating to what I say: "Me too, Mary. We're going through this as well." I think with that project, it's the same thing. For so long, I couldn't speak because I didn't really know what was going on in my life. I was confused. When [news of my divorce] broke out and things hit the press, what else was I going to do?

You've had such an incredible career as a singer. What drew you to acting?



It's another way of expressing myself. I'm an emotional person, and I need different avenues to channel and get things out. Sometimes becoming someone else can be therapeutic too. It helps you escape all of the s--- you're going through. I've done other movies, like *Rock*

of Ages, but this was me saying, "I'm going to move to L.A. and get serious and study being an actress." *Mudbound* came in the midst of all that.

How did you relate to your character, Florence?

Did you know anyone like her growing up?

When I was a kid, I used to go down South every summer. Both of my parents are from Georgia, so I know what those fields are. I know what those plantations look like. One of my aunts worked for and raised a bunch of kids in a white family. When we were kids, we saw that. She raised them. She loved them. She's dead now, but they love her still. I got a chance to see that woman. I know who Florence is. Florence is my grandmother. Florence is my aunt.

What was your first reaction to the script?

I cried. I cried a whole lot when I finished it. It reminded me of the times we're living in now and how everyone has to realize that we are closer [to each other] than we think. Only love can change the hatred in the world, and at the end of the day, we're all realizing that love has no color and no race.

In *Mudbound*





THOR: RAGNA

THE SHOT



STARRING
Chris Hemsworth, Cate Blanchett, Mark Ruffalo

DIRECTED BY
Taika Waititi

RELEASE DATE
11.3

► **Note to superheroes:** If you're tasked with saving the universe, it helps to show up with friends. It's a lesson that Chris Hemsworth's Thor learned from being a member of the Avengers, and he puts that strategy to use in this climactic moment from his third stand-alone adventure. With the assistance of Hulk (Mark Ruffalo), Valkyrie (Tessa Thompson), and Loki (Tom Hiddleston), Hemsworth's God of Thunder is attempting to stop Hela the Goddess of Death (Cate Blanchett) from destroying his homeland Asgard (and the galaxy). The battle scene as a whole took more than a month to shoot. "You hear Thor in

the trailer talking about putting together a team like the old days, and this is sort of the culmination of that statement," Hemsworth says. "Their backs are against the wall and something pretty drastic needs to occur to change the tide at this point. It's a classic heroic lineup."

In many ways, though, *Ragnarok* is not your traditional Thor flick. For one, the filmmakers chose to do

away with the hero's signature look by chopping his long mane and pulverizing his trusty hammer. "When I didn't have the wig on, I instantly felt like I could move and speak and react differently," Hemsworth says. "Once we aesthetically stripped a lot of that away, it allowed the whole thing to take on a different attitude. It felt like a completely different character, and that was hugely liberating and

Hiddleston and Thompson



CALL ME BY YOUR NAME

STARRING

Timothée
Chalamet,
Armie Hammer

DIRECTED BY

Luca
Guadagnino

RELEASE DATE

11.24



TUCKED AWAY AMID THE SUN-KISSED VILLAS AND FRUIT-FILLED

orchards of northern Italy, a whirlwind romance blooms when a teenager (*Interstellar*'s Timothée Chalamet) falls for his academic father's live-in assistant (Armie Hammer). While director Luca Guadagnino's sumptuous take on André Aciman's 2007 coming-of-age novel unfolds in moments of delicate intimacy, the onscreen electricity between the two actors is the result of a three-way affair. "Luca set the tone," Hammer says. "He's one of the most sensual people I've ever met. I'm convinced if he could make love to everything around him, he would." Guadagnino (*A Bigger Splash*) relished the setting and helped his American stars fall in love with his homeland (and their characters) during production in Crema. There were nightly feasts and hours of brotherly bonding. "[For Hammer and Chalamet], there was a mutual craving to spend time together.... Their chemistry happened quite naturally and immediately," Guadagnino says. Adds Hammer, "I can't think of another movie where two men are so openly and honestly *with* each other. We made a movie that's so tender and enjoyable, it can bridge gaps." With an awards-friendly release date, *Call Me by Your Name*'s path to Oscar could be a *Moonlight* stroll. —Joey Nolfi

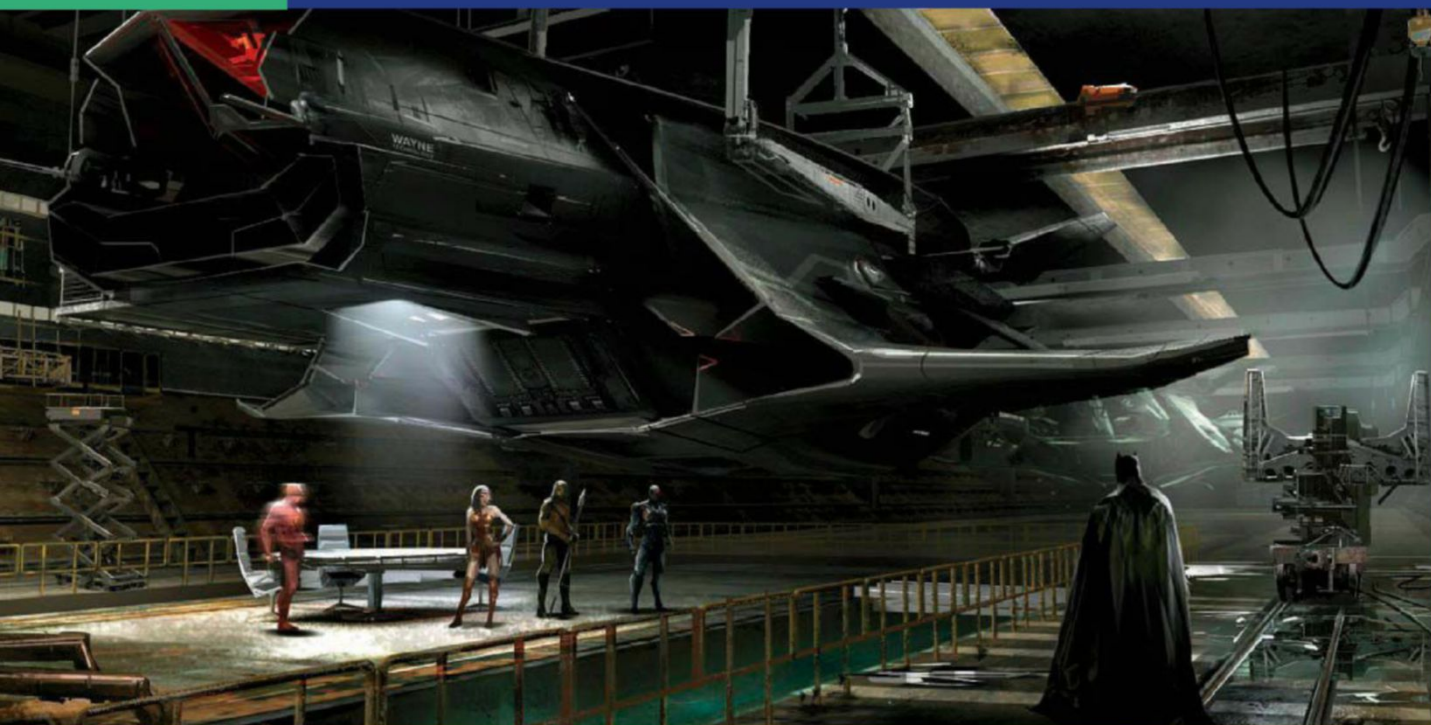
Armie Hammer
and Timothée
Chalamet



Mark Ruffalo,
Chris Hemsworth,
Tessa Thompson,
and Tom
Hiddleston

ROK

freeing as an actor because I had become a bit bored with myself." In addition, director Taika Waititi (*Hunt for the Wilderpeople*) imbued the threequel with a bright, giddy tone—a marked shift after Thor's 2013 installment, *The Dark World*. "The look is inspired a helluva lot by Jack Kirby and his art," Waititi says. "I loved the kind of cosmic trippy vibe of the Thor comics. I've often said if Freddie Mercury were alive, I would have asked Queen to do the soundtrack. The movie just has that feel: It's a cool, bold, colorful cosmic adventure." Sounds as if Thor—like any good diva with a new 'do—has gotten his groove back. —Tim Stack



JUSTICE LEAGUE

BEHIND THE DESIGN

STARRING

Ben Affleck,
Gal Gadot,
Ezra Miller

DIRECTED BY

Zack Snyder

RELEASE DATE

11.17



► “The Batman is typically kind of a loner,” Ben Affleck deadpans. “I guess you’d call him kind of inward, you know?” The man who debuted as Bruce Wayne in 2016’s *Batman v Superman: Dawn of Justice* laughs at his own understatement. After all, for most of the Dark Knight’s history, the character’s been a brooding, traumatized hero defined by lone-wolf vigilantism. That has to change in *Justice League*, when Batman unites a team of metahumans—Wonder

Woman (Gal Gadot), Aquaman (Jason Momoa), the Flash (Ezra Miller), Cyborg (Ray Fisher)...and probably a resurrected Kryptonian—to defend Earth from a cosmic threat. “He brings them to the Batcave and lets them in on the central conflict of the story: who the enemy is,” Affleck says. “There’s a little bit of a *Magnificent Seven* aspect to it.” The new emphasis on working together is reflected visually by Batman’s niftiest new toy: the Flying Fox, a brutalist plane big enough to hold a whole cinematic universe of super-personalities. “You can put *three* Batmobiles in the lower part of it,” says production designer

Patrick Tatopoulos (*Batman v Superman*). “I didn’t want to do a sleek airplane; it needed to feel like an extremely avant-garde classic. With the maneuverability of a jet—but it can actually carry things.”

Several things. Tatopoulos built a three-story interior set for the Fox. “The bottom part of the jet is a huge cargo bay, which the Batmobile sits in,” the designer says. “The second floor is like a cultural center, with computer terminals. The third story is the cockpit. Whatever floor you are on, you can see [the other] two stories.” The Fox has everything—except a place to brood in private, Batman. —Darren Franich

Ben Affleck,
Gal Gadot,
Ray Fisher,
Ezra Miller, and
Jason Momoa



ALSO PLAYING

A BAD MOMS CHRISTMAS NOV. 3

The Bad Moms' holiday plans get zanier when their own mothers (Christine Baranski, Susan Sarandon, and Cheryl Hines) drop in.



LAST FLAG FLYING NOV. 3

Richard Linklater directs Steve Carell, Bryan Cranston, and Laurence Fishburne as Vietnam vets reuniting to bury the son of one of their own, killed in Iraq 30 years later.



THE MAN WHO INVENTED CHRISTMAS NOV. 3

Dan Stevens is Charles Dickens during the writing of *A Christmas Carol*, with Christopher Plummer in the humbug role of Ebenezer Scrooge.

MY FRIEND DAHMER NOV. 3

Before he graduated to serial murder, Jeffrey Dahmer (Ross Lynch) was just an awkward high school outcast trying to fit in.

ROMAN ISRAEL, ESQ. NOV. 3

An L.A. attorney (Denzel Washington) takes a case that could change his life in this crime thriller from *Nightcrawler* director Dan Gilroy.

WONDER

STARRING

Julia Roberts,
Owen Wilson,
Jacob
Tremblay

DIRECTED BY

Stephen
Chbosky

RELEASE DATE

11.17



STEPHEN CHBOSKY (*THE PERKS OF BEING A WALLFLOWER*) TURNED DOWN THE offer to direct *Wonder* three times before experiencing a change of heart. "It wasn't until my own kids were born that I understood all the perspectives," Chbosky says. R.J. Palacio's best-selling 2012 novel centers on Auggie Pullman (Jacob Tremblay), a bright fifth grader with Treacher Collins syndrome whose parents (Julia Roberts and Owen Wilson) send him to a mainstream school for the first time. "[*Wonder*] is not just about the kids. It's about the parents, it's about the grandparents—everybody has a story to tell within this story."

Casting the right Auggie was crucial to ensure that the film's themes of bullying and acceptance didn't turn *Wonder* into an after-school special—and following one meeting with 10-year-old Tremblay (*Room*), Chbosky decided the part was his. "Jacob is such a lovely kid with so much empathy, I knew that if Julia really started bawling off camera, he would follow suit," Chbosky says. Tremblay, who visited hospitals and went to a camp for children like Auggie to help him prepare for the role, enjoyed learning from his movie mom. "To watch her act and see all of her great techniques really taught me a lot," he says. "She's, like, the queen bee of acting!" —Isabella Biedenharn

Jacob Tremblay
and Julia Roberts





FALL

STAR

FRANCES McDORMAND

IN

Three Billboards Outside Ebbing, Missouri**ON HBO'S MINISERIES**

Olive Kitteridge (2014), Frances McDormand reminded everyone that she's one of the smartest, toughest, no-nonsense actors in the world. There's connective tissue between that performance and *Mildred*, the furious mother avenging her daughter's murder in this profane, provocative comedy from Anglo-Irish director Martin McDonagh (*In Bruges*). The *Fargo* Oscar winner, 60, joined EW for an unfiltered chat about working and cursing. —Joe McGovern

Mildred is a very unapologetic woman. Was that part of the lure to play her?

Let me tell you something. I got a real taste for it after *Olive Kitteridge*. There's a quote by Red Auerbach, the basketball coach of the Boston Celtics: "The only correct actions are those that demand no explanation and no apology." That's a motto for me.

Martin McDonagh wrote this part for you. When did you first meet?

It was about 15 years ago, when I saw his play *The Pillowman* on Broadway. I said, "Hey, maybe you should write me a part." And that's something I don't normally say because I've watched actors struggle while saying that to Joel [McDormand's husband] and Ethan [Coen] for 35 years. But it worked.

STARRING
Frances
McDormand

DIRECTED BY
Martin
McDonagh

RELEASE DATE
11.10

What did you think of the script when you read it?

I loved the character. But I also felt that, at 59, I was too old for the part. So I told Martin that he should make Mildred a grandmother of a teenage girl who was killed, not a mother. I'm from working-class America, and I don't believe that people in that socioeconomic strata wait until they're 40 to have children. We argued for three months. Finally I was advised by someone very close to me to just shut up and do it. So I did. I just wasn't interested in making people believe I'm any younger than I am.

You've also spoken about your resistance to making characters overly sympathetic.

It's my belief that female characters benefit from not being so vulnerable. Everybody is crying in movies all the time now, even men. That's not Greek tragedy, it's a therapy session.

Were you thinking of any women while playing Mildred?

See, this is a problem, but the only iconic figures I could think of were men like John Wayne, because the movie is kind of a Western. Hopefully, in the future, if a young female actor—or male actor, even better—is looking to emulate an iconic role, Mildred might be it. That would be great. Right?

Does McDonagh's dialogue feel very alive while delivering it?

Profanity helps with that—but well-chosen, rhythmic profanity. Martin and I would say, "Does she need to say 'motherf---er' or should it just be 'f---er'?" It's kind of like the "Ya, ya, ya" scene in *Fargo*. Every one of the "yas" were scripted. It's like a musical score.

What's your favorite curse word?

I say "Jesus tits" a lot. It works.

With Woody
Harrelson in
*Three
Billboards...*



MOLLY'S GAME

STARRING
Jessica
Chastain

DIRECTED BY
Aaron Sorkin

RELEASE DATE
11.22



Ari Cohen,
Jessica
Chastain,
David
Lafontaine,
and David
Gingrich

AARON SORKIN KNEW HE HAD A GOOD STORY ON

his hands. Molly Bloom was a competitive skier, Olympic hopeful, and future Harvard Law student who wound up moving to L.A. to run the world's most exclusive high-stakes poker game—and got indicted along the way. "I saw her as a very unique movie heroine," Sorkin says, "and thought there was an interesting way to tell her story."

His producers agreed—and they wanted Sorkin to direct it, something the award-winning screenwriter had never done. "God knows I was scared going into it," Sorkin admits. "But I felt like there was a chance I could be good at it. I don't mean good at directing, I mean good at directing *this* movie."

Sorkin is quick to credit his crew and, of course, his cast—particularly Jessica Chastain, who found an irresistible protagonist in Bloom. "What fascinated me is the idea of what it means for a woman to find success in our modern society," Chastain says. "What does she have to become for men to allow her to be a leader? I think that this is a very interesting time for women in the United States to ask that question." We're with her. —Ray Rahman



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HUNGER ACTION MONTH™



ALSO
PLAYING**DADDY'S HOME 2**
NOV. 10

Will Ferrell and Mark Wahlberg have made peace, but all bets are off when their respective fathers (John Lithgow and Mel Gibson) visit for the holidays.

LADY BIRD
NOV. 10

Actress Greta Gerwig (*20th Century Women*) makes her solo directorial debut in this coming-of-age tale starring Saoirse Ronan and Lucas Hedges.

DARKEST HOUR
NOV. 22

Gary Oldman is Winston Churchill in this portrait of the bulldog British leader during the period when his battered country refused to bow to Hitler's war machine.

**DEATH WISH**
NOV. 22

Bruce Willis plays the vengeful vigilante made famous by Charles Bronson in this sure-to-be-violent remake directed by Eli Roth.

**THE
CURRENT WAR**
NOV. 24

Benedict Cumberbatch portrays another genius, inventor Thomas Edison, as he races George Westinghouse (Michael Shannon) to create a sustainable electricity system.

—Dan Heching

**MURDER ON
THE ORIENT EXPRESS****STARRING**

Kenneth
Branagh,
Johnny Depp,
Penélope Cruz

DIRECTED BY

Kenneth
Branagh

RELEASE DATE

11.10



WITH A CAST THAT INCLUDES JOHNNY DEPP, DAISY RIDLEY, MICHELLE PFEIFFER, Josh Gad, Judi Dench, Willem Dafoe, and Penélope Cruz, it was easy to become starstruck on the set of this 1930s-era murder mystery—even if you happened to be one of the stars. “The first day, everywhere I looked, I was like, ‘Wow!’” Cruz says. This adaptation of Agatha Christie’s 1934 novel hinges on a series of interrogations as brilliant Belgian detective Hercule Poirot—played by director Kenneth Branagh—tries to find out who aboard the titular Europe-crossing train is a killer. Whenever possible, Branagh shot these intense scenes on the relevant actor’s first day at work, much to the dismay of Cruz, who plays a missionary named Pilar Estravados. “I said, ‘No, this is a mistake,’” the actress recalls. “I asked if we could do it at least a week into the shooting and Kenneth said no.” Why such a meanie, Sir Ken? “It brought a nervousness of the right kind,” the filmmaker says. “I wouldn’t ever put somebody in a truly uncomfortable position. But actors have an adrenaline on a first day that can never quite be repeated.” To borrow a phrase from Poirot himself, sounds like someone has been using his “little gray cells.” —Clark Collis



Michelle
Pfeiffer and
Johnny Depp

D

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THE GREATEST S



IN THIS MONTH



Jumanji: Welcome to the Jungle **p.73** • *The Disaster Artist* **p.74** • *Ferdinand* **p.75** • *All the Money in the World*

STARRING
Hugh Jackman, Michelle Williams,
Zac Efron, Zendaya

DIRECTED BY
Michael
Gracey

RELEASE DATE
12.25

**FALL MOVIE
PREVIEW**



HOWMAN

Hugh Jackman
(center)



▶ **THE GREATEST SHOWMAN**



Zac Efron and
Zendaya

JOINING THE CIRCUS SOUNDS FUN, BUT IT'S

actually a ton of work—and Hugh Jackman is learning this the hard way. On this cold January day at Steiner Studios in Brooklyn, the *X-Men* star is in full ringmaster mode, complete with red coat and top hat, shooting a massive number for his new musical about 19th-century entertainment impresario P.T. Barnum and the creation of his iconic circus. The song, “Come Alive,” finds a team of oddball performers around Jackman, including a bearded lady. After nine movies as Wolverine, Jackman can handle action, but even he struggles with the number’s complicated choreography, which involves him spinning on his knees and flipping his top hat. Finally, he nails a perfect take and hugs director Michael Gracey like an Olympic gymnast embracing his coach.

Much like its subject, *The Greatest Showman* is all about shock and awe. It chronicles Barnum’s rags-to-riches tale as a musical, but with a twist: The songs, crafted by *La La Land*’s Oscar-winning duo Benj Pasek and Justin Paul, sound like contemporary Top 40 hits. The creative team felt that an update would be the best way to pay tribute to Barnum. “Michael looks at P.T. Barnum as a very contemporary and modern figure, somebody who was really ahead of his time,” Paul says. “One way to reflect that was to write music that felt accessible.” Plus, it’s a way of capturing younger viewers who may not know Barnum’s name. Adds Jackman, “Why not make something that is modern and fresh and can also live on the pop charts today?”

Knowing how challenging creating a fully original musical can be, Gracey, a commercial director making his big-screen debut,

had a 10-week rehearsal period before filming began. “We shot [rehearsals] all on video, so we actually had a cut of the entire film before we made it,” Gracey says. “It was almost like the equivalent of doing our out-of-town run. It’s your chance to watch it and say, ‘Oh, this number doesn’t really work.’” It also helped the actors get into the literal swing of things. “It was fun and it was really necessary,” says Michelle Williams, who plays Barnum’s wife, Charity, and has an elaborate sequence with Jackman on the couple’s New York rooftop. “There are a lot of lifts in the dance, and when Hugh lifts you in the air, you go *hiiiiigh*.”

But no one went higher than Zendaya.

“

How many people have Hugh Jackman say, ‘You’re a badass’? Nobody gets that!

—ZENDAYA

”

The *Spider-Man: Homecoming* actress plays a trapeze artist who falls in love with Barnum’s business partner (Zac Efron), and learned the acrobatic skill for the film. “I got to accomplish something and try a new skill I never thought I’d ever do in my whole life—but I did it,” she says. Jackman (among others) was duly impressed. “She’s what I call a unicorn. I don’t know if there has been anyone like Zendaya or will be anyone ever again,” he says. “That girl makes it all look absolutely effortless.”

The actress is still wowed by the fact that Wolverine is wowed by her. “Before I went up [in the trapeze] he goes, ‘Zendaya, you’re a badass,’” she says. “How many people have Hugh say, ‘You’re a badass’? Nobody gets that!”

Almost as risky as flying the trapeze is launching an original musical. Despite the box office success of *La La Land*, the filmmakers know that *Showman* is still a giant gamble. Before the heralded Ryan Gosling/Emma Stone tuner, the last original song-and-dance flick to make an impact was *Moulin Rouge!*—and that spectacle featured covers and still grossed just \$57 million. But of all people, Jackman has benefited from going against the grain. “If I’ve learned anything this year, it’s follow your gut and take a risk—with *Logan* it worked,” says the star of his stripped-down farewell as the *X-Men* hero. “We took a risk and we went against all the norms and couldn’t be prouder of it. And I feel the same about this. Doing the safe thing to honor Barnum would feel like the worst way.” YOLO, Hugh. —*Tim Stack*

ALSO
PLAYING**THE SHAPE
OF WATER**
DEC. 8

Guillermo del Toro's imagination runs wild in this Cold War-era fairy tale starring Sally Hawkins as a mute woman who discovers a top secret government experiment.

VILLA CAPRI
DEC. 8

Who said retired life is boring? Morgan Freeman and Tommy Lee Jones battle for the girl (Rene Russo) and try to topple the mobsters in this caper set at a retirement resort.

MISS KIET'S CHILDREN
DEC. 13

An extraordinary Dutch schoolteacher befriends the children of Mideast refugees and integrates them into her classroom in this heralded doc.

**FILM STARS DON'T DIE
IN LIVERPOOL**
DEC. 15

Annette Bening stars as faded Hollywood actress Gloria Grahame, who turns to a former beau (Jamie Bell) and his extended family after she falls ill.

**GOTTI**
DEC. 15

John Travolta is the Teflon Don and real-life wife Kelly Preston plays Mrs. Gotti in this biopic of one of the most infamous crime bosses in Mob history.

**JUMANJI:
WELCOME TO
THE JUNGLE**

STARRING
Dwayne
Johnson,
Kevin Hart,
Jack Black

DIRECTED BY
Jake Kasdan

RELEASE DATE
12.20



IT'S BEEN MORE THAN TWO DECADES SINCE A BEARDED ROBIN WILLIAMS EMERGED from the jungle, and now a new *Jumanji* is heading back into the wild. *Welcome to the Jungle* follows four teenagers who stumble upon a dusty old videogame, only to find themselves trapped in the bodies of their avatars: Dwayne Johnson, Kevin Hart, Jack Black, and Karen Gillan. Dangerous animal encounters and tropical peril ensue. "I thought it was a really fun way of continuing the mythology of the original," director Jake Kasdan (*Bad Teacher*) says. "This game finds people who need it and sucks them in." He pauses. "Literally."

The body-swapping element means that most of the stars are playing against type: Johnson is a self-conscious gamer and Black is the most popular girl in school. So how did the 47-year-old Black tap into his inner teenage girl? "You watch a few episodes of *Teen Wolf*," he explains. "And you also listen to some John Mayer. Then you *really* start to feel it." —Devan Coggan

Kevin Hart,
Karen Gillan,
Jack Black, and
Dwayne Johnson





FALL

STAR

JAMES FRANCO

IN
The Disaster Artist



THE DISASTER ARTIST

chronicles the making of The Room, the infamous 2003 release that garnered a massive, worldwide cult following thanks to the movie's entertaining awfulness. Director James Franco plays mysterious, mercurial auteur-actor Tommy Wiseau, while Franco's brother, Dave, is Wiseau's costar Greg Sestero, upon whose 2013 memoir (co-written with Tom Bissell) The Disaster Artist is based. Franco committed to the whole motif, directing his actors using Wiseau's thick accent and distinctive vocal mannerisms. "Getting direction in that speech cadence was true insanity," says Jason Mantzoukas, who is part of an ensemble that includes Seth Rogen, Ari Graynor, Alison Brie, Zac Efron, and Sharon Stone. Franco, 39, spoke to EW about why he did that, among other things. —Clark Collis

So, why exactly did you maintain your character's accent all the time you were on set?

It might sound like some weird B-movie version of Daniel Day-Lewis or something. [Laughs] In fact, his accent is the most infectious kind of accent to do. You just want to do it! Everybody wants to do it! And it brought everybody closer to their own characters, having to interact with me in that way.

STARRING

James Franco,
Dave Franco,
Seth Rogen

DIRECTED BY

James Franco

RELEASE DATE

12.1

How did you first come across *The Room*?

I was doing *The Interview* in Vancouver, and I would read *The Disaster Artist* out loud with my assistant, and my hair-and-makeup woman, and my dresser. Then I went to a screening [of *The Room*]. I was taken with the story of these guys trying to break into this creative industry that's incredibly hard to break into and actually doing it, albeit in a very strange way, but nonetheless becoming Hollywood success stories.

With Seth Rogen in *The Disaster Artist*



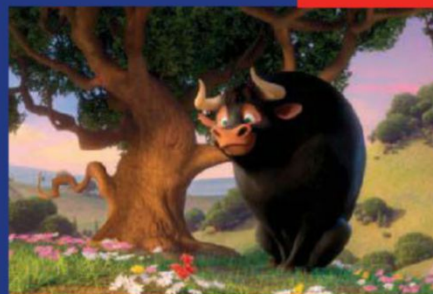
What does Tommy Wiseau think of the film?

He didn't see it until [Austin-based festival] SXSW, and we were unsure of what he was going to think, especially because he said, [mimicking Wiseau's odd cadences] "Greg book only 40 percent true." I was like, "So, Tommy, what did you think of the movie?" And he said, "I approve 99.9 percent." And we were like, "What was the 0.1 percent?" He said, "I think the lighting, in the beginning, a little off." [Laughs] I told Brandon [Trost, *The Disaster Artist*'s cinematographer]. He was like, "Yeah, maybe we should watch *The Room*, get some lighting pointers!"

The screening at SXSW prompted Oscar buzz. Presumably, you would enjoy a scenario that resulted in Tommy Wiseau getting to attend the Academy Awards?

[Laughs] You know, Tommy distributed *The Room* on his own dime, and he kept it in theaters for two weeks to qualify for the Oscars. So I think it would be the most beautiful, ironic bow on this whole package if Tommy Wiseau did get to go to the Oscars.

Ferdinand



FERDINAND

STARRING

John Cena

DIRECTED BY

Carlos Saldanha

RELEASE DATE

12.15

Munro Leaf's best-selling children's story about a flower-sniffing bull is the basis for this animated treat, but the book's brevity challenged director Carlos Saldanha (*Rio*). "The book gave me great inspiration for how I wanted to start the movie and how I wanted [it] to end," he says. "But then there's a whole movie in between that I had to figure out." Landing John Cena (*Trainwreck*) as his beatific bovine helped lift the character off the page. "[John] is this massive person," Saldanha says. "But he's so warm and honest and endearing that I felt like, 'You are Ferdinand!'" —Dan Hechting

Michelle Williams and Mark Wahlberg



ALL THE MONEY IN THE WORLD

STARRING

Kevin Spacey,
Michelle Williams,
Mark Wahlberg

DIRECTED BY

Ridley Scott

RELEASE DATE

12.8

In 1973, masked men abducted the 16-year-old grandson of J. Paul Getty (Kevin Spacey)—then the richest man in the world—off the streets of Rome. But Ridley Scott says his film will focus less on the crime than on the behind-the-scenes drama. The oil tycoon prioritizes his fortune, while the boy's mother (Michelle Williams) pairs with an ex-CIA agent (Mark Wahlberg) to save her child. "I knew about the kidnapping, but *this* story was very, very provocative," Scott says of David Scarpa's script. Indeed. Times were tough before missing-child milk cartons. —Shirley Li



THE SHOT



STARRING
Kate Winslet,
Justin
Timberlake,
Juno Temple

DIRECTED BY
Woody Allen

RELEASE DATE
12.1

WONDER WHEEL

► After setting recent films in locales like Hollywood, Rome, and the French Riviera, Woody Allen was lured back to his roots by the sand, surf, and sights of Coney Island. The Brooklyn-born filmmaker's new drama is set in the beachside neighborhood in the 1950s, a place and period Allen knows well. "I grew up fairly near there, and I always thought it was a very colorful atmosphere to have a story in," Allen says. "[In] 1950, I was 15 years old and a perfect age to spend time there, so many of my fondest

JESSICA MIGLIO/AMAZON STUDIOS

● **LEGENDS OF THE FALL** Only William Wyler (14) and Elia Kazan (9) have directed more Oscar-winning performances than Woody Allen (7).



(Left) Kate Winslet;
(below) with Justin Timberlake

memories of Coney Island are from those years.”

The film revolves around Ginny (Kate Winslet), the wife of a carousel operator (James Belushi), who perks up when she falls for a handsome lifeguard, Mickey (played by real-life handsome person Justin Timberlake). But when her husband's estranged daughter (Juno Temple) resurfaces and also sets her sights on Mickey, it begins “the great unraveling of Ginny,” Winslet says.

In this scene, Ginny strolls the shoreline in hopes of spotting a certain

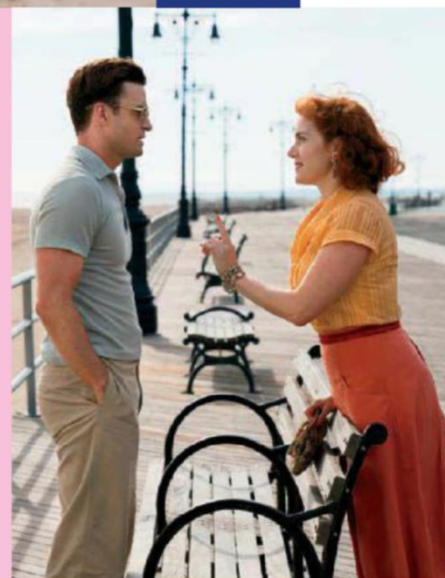
lifeguard at his post. “She just *happens* to have a nice dress on and just *happens* to have time in her day to go and just see if Mickey is working that afternoon,” Winslet says with a laugh.

But despite the setting, playing Ginny wasn't exactly a day at the beach. “There was not one single moment that I was not utterly terrified,” Winslet says. “It's an incredibly complicated character—maybe the most complicated female character I've ever had the challenge of grappling with.”

Allen never had any

doubts about his leading lady, whom he'd wanted to work with ever since she reluctantly dropped out of *Match Point* after having a baby. “There are certain actors and actresses that I consider great—there's Cate Blanchett, there's Meryl Streep—and Kate Winslet is one of them,” Allen says. “There are really just a few actresses that are deep enough to really give me a sensational rendering of the character.” Fact: Kate Winslet knows how to render.

—Jessica Derschowitz (additional reporting by Shirley Li)



BRIGHT

STARRING

Will Smith,
Joel Edgerton,
Lucy Fry

DIRECTED BY

David Ayer

RELEASE DATE

12.22



Joel Edgerton and Lucy Fry

BRIGHT IS THE KIND OF MOVIE HOLLYWOOD doesn't make anymore—um, actually, Hollywood *never* made a violent R movie about tough LAPD cops fighting elves and orcs. "It was just so different" is how star Will Smith describes the Max Landis (*Chronicle*) script, set in a Los Angeles where humans coexist with fantasy creatures. When human policeman Smith is paired up with Joel Edgerton's orc rookie, buddy-cop tensions run high—and that's before a routine patrol leads to a mysterious young elf (Lucy Fry) and a magic wand. "The use of a magic wand is on the level of a dirty nuke," Smith explains.

Bright reunites Smith with *Suicide Squad* director David Ayer, a maestro of the L.A. crime milieu. It's also a significant play by Netflix, which ponied up a reported \$90 million-plus. "If this were a studio movie, it'd be a cheesy PG-13," Ayer says. "It wouldn't have any edge. I wanted something with some realism." *Bright* filmed at night in downtown Los Angeles, so despite the fantastical universe, expect gritty thrills. Such as? "You can kill someone with a foosball table," Smith says. Hollywood never did that, either. —Darren Franich

ALSO PLAYING



PERMANENT DEC. 15

An adolescent girl struggles to fit in at her new school while sporting a horrendous haircut in this '80s-set comedy costarring Patricia Arquette and Rainn Wilson.

BASTARDS DEC. 22

Ed Helms and Owen Wilson hunt for their real dad after their mom (Glenn Close) admits she lied about their origins. Cue the I-had-sex-with-your-mom jokes.



HAPPY END DEC. 22

Amour filmmaker Michael Haneke reteams with Isabelle Huppert (*The Piano Teacher*) in this enigmatic family drama that, if Haneke's oeuvre is any indication, may not live up to its title.

THE PAPERS DEC. 22

Steven Spielberg, Meryl Streep, and Tom Hanks join forces to chronicle the front-page war between *The Washington Post* and Richard Nixon over the Pentagon Papers.

UNTITLED PAUL THOMAS ANDERSON FILM DEC. 25

In what may be his final film—a drama from his *There Will Be Blood* director—Daniel Day-Lewis stars as a 1950s London dressmaker.

—Dan Heching



PITC PER

► The Barden Bellas are back for a treble threat, but find themselves a little off-key in post-Barden life. "These movies are so good at capturing relevant moments that happen to all kids," says director Trish Sie (*Step Up All In*). "In this case they're heightened and absurd, but most people's first years out of school are a pretty bleak reality check, and that's where we pick up the story."

Unhappy in her NYC record-label job, Beca (Anna Kendrick) impulsively quits. "She's immediately filled with horrible, crushing regret based

BRIGHT: MATT KENNEDY/NETFLIX; PERMANENT: MAGNOLIA PICTURES; HAPPY END: FILMS DU LOSANGE/SONY PICTURES CLASSICS



PITCH PERFECT 3

Rebel Wilson, Kelley Jakle, Brittany Snow, Anna Kendrick, Anna Camp, Shelley Regner, and Hailee Steinfeld

STARRING
Anna Kendrick,
Rebel Wilson

DIRECTED BY
Trish Sie

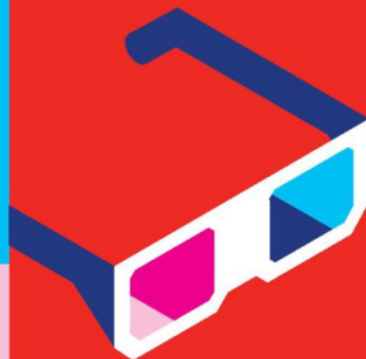
RELEASE DATE
12.22



mostly on fear," Kendrick says. The rest of the group have also hit a bum note, so they're available to regroup and rally for a USO tour of Europe, performing for the troops.

Cue the explosions, cute camo clothing, far more action than you'd expect from an a cappella showcase, aaaaaand

some character revelations. "Now the ensemble gets juicier," Sie says. Especially with Rebel Wilson's Fat Amy. "It was funny that Fat Amy chose that name, but is there more? Where did she come from? It's been fun to follow those rabbit holes." So, is this the final curtain for the Bellas, or could there be another encore? "Hell, yeah!" Kendrick says. "We'd do them forever." —*Ruth Kinane*



DOWNSIZING

STARRING
Matt Damon,
Kristen Wiig

DIRECTED BY
Alexander
Payne

RELEASE DATE
12.22

Despite a significant budget, mighty stars, and a script over a decade in the making, Alexander Payne's ambitious dramedy features his tiniest characters to date: In an overpopulated world, scientists shrink humans to pocket size. Its satirical tone touches on issues of immigration and the environment, though Payne hesitates to call *Downsizing* political. "It takes something inherently absurd, but tells it with utter earnestness," he says, likening the sci-fi concept to *Black Mirror* by way of Robert Altman. "[It's] an interesting prism through which to view our times." Finally, a movie that puts our society under the microscope. —*Joey Nolfi*



Kristen Wiig and
Matt Damon

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9.1

Goon: Last of the Enforcers
Seann William Scott

I Do...Until I Don't
Lake Bell

Unlocked
Orlando Bloom

Valley of Bones
Autumn Reeser

The Vault
James Franco

Viceroy's House
Gillian Anderson

9.8

9/11
Charlie Sheen

Home Again
Reese Witherspoon

IT
Bill Skarsgård

Man in Red Bandana
Documentary

Rebel in the Rye
Nicholas Hoult

Trophy
Documentary

The Unknown Girl
Adèle Haenel

9.15

American Assassin
Dylan O'Brien

Brad's Status
Ben Stiller

First They Killed My Father
Sareum Srey Moch

In Search of Fellini
Ksenia Solo

mother!
Jennifer Lawrence

Vengeance: A Love Story
Nicolas Cage

Wetlands
Heather Graham

9.22

Battle of the Sexes
Emma Stone

The Force
Documentary

The Houses October Built 2
Brandy Schaefer

Kingsman: The Golden Circle
Taron Egerton

The LEGO Ninjago Movie
Dave Franco

Loving Vincent
Douglas Booth

Stronger
Jake Gyllenhaal

The Tiger Hunter
Danny Pudi

Victoria & Abdul
Judi Dench

Woodshock
Kirsten Dunst

9.27

Clive Davis: The Soundtrack of Our Lives
Documentary

9.29

1922
Thomas Jane

American Made
Tom Cruise

Flatliners
Ellen Page

Literally, Right Before Aaron
Justin Long

Lucky
Harry Dean Stanton

Mark Felt—The Man Who Brought Down the White House
Liam Neeson

Our Souls at Night
Robert Redford

Realive
Tom Hughes

Super Dark Times
Owen Campbell

Take Every Wave: The Life of Laird Hamilton
Documentary

'Til Death Do Us Part
Taye Diggs

O

C

T

10.6

Abundant Acreage Available
Amy Ryan

Blade Runner 2049
Ryan Gosling

Brawl in Cellblock 99
Vince Vaughn

The Death and Life of Marsha P. Johnson
Documentary

Faces Places
Documentary

The Florida Project
Willem Dafoe

Mainland
Documentary

The Mountain Between Us
Idris Elba

OCT. 13
The Meyerowitz Stories



NOV. 10
The Star





OCT. 13
Breathe



OCT. 20
Only the Brave

FALL MOVIE PREVIEW



My Little Pony: The Movie
Emily Blunt

The Osiris Child: SFV1
Kellan Lutz

The Polka King
Jack Black

So B. It
Alfre Woodard

Una
Rooney Mara

Walking Out
Matt Bomer

10.13

The Babysitter
Bella Thorne

Breathe
Andrew Garfield

The Foreigner
Jackie Chan

Goodbye Christopher Robin
Domhnall Gleeson

Happy Death Day
Jessica Rothe

Human Flow
Documentary

Marshall
Chadwick Boseman

The Meyerowitz Stories (New and Selected)
Adam Sandler

Overdrive
Scott Eastwood

10.20

Geostorm
Gerard Butler

Jungle
Daniel Radcliffe

Killing Gunther
Arnold Schwarzenegger

Only the Brave
Josh Brolin

Same Kind of Different as Me
Renée Zellweger

The Snowman
Michael Fassbender

TE ATA
Q'orianka Kilcher

Tyler Perry's Boo 2! A Madea Halloween
Tyler Perry

Wheelman
Frank Grillo

Wonderstruck
Julianne Moore

10.27

Jigsaw
Laura Vandervoort

Killing of a Sacred Deer
Colin Farrell

Maya Dardel
Lena Olin

Novitiate
Margaret Qualley

Professor Marston & the Wonder Women
Luke Evans

The Square
Elisabeth Moss

Stoic
Antonio Banderas

Suburbicon
Matt Damon

Thank You for Your Service
Miles Teller

NOV

11.3

A Bad Moms Christmas
Mila Kunis

Bill Nye: Science Guy
Documentary

Blade of the Immortal
Takuya Kimura

Last Flag Flying
Bryan Cranston

LBJ
Woody Harrelson

The Man Who Invented Christmas
Dan Stevens

My Friend Dahmer
Ross Lynch

Roman Israel, Esq.
Denzel Washington

Thor: Ragnarok
Chris Hemsworth

11.10

Daddy's Home 2
Will Ferrell

Lady Bird
Saoirse Ronan

Murder on the Orient Express
Kenneth Branagh

The Star
Steven Yeun

Three Billboards Outside Ebbing, Missouri
Frances McDormand

11.17

The Breadwinner
Saara Chaudry

Justice League
Ben Affleck

Mudbound
Carey Mulligan

Wonder
Julia Roberts

11.22

Coco
Gael García Bernal

Darkest Hour
Gary Oldman

Death Wish
Bruce Willis

Molly's Game
Jessica Chastain

11.24

Call Me by Your Name
Armie Hammer

The Current War
Benedict Cumberbatch

DEC

12.1

The Disaster Artist
James Franco

Wonder Wheel
Kate Winslet

12.8

All the Money in the World
Michelle Williams

The Shape of Water
Sally Hawkins

Villa Capri
Tommy Lee Jones

12.13

Miss Kiet's Children
Documentary

12.15

Ferdinand
John Cena

Film Stars Don't Die in Liverpool
Annette Bening

Gotti
John Travolta

Permanent
Patricia Arquette

Star Wars: The Last Jedi
Daisy Ridley

12.20

Jumanji: Welcome to the Jungle
Dwayne Johnson

12.22

Bastards
Owen Wilson

Bright
Will Smith

Downsizing
Matt Damon

Happy End
Isabelle Huppert

The Papers
Meryl Streep

Pitch Perfect 3
Anna Kendrick

12.25

The Greatest Showman
Hugh Jackman

Untitled P.T. Anderson Film
Daniel Day-Lewis

All dates subject to change

BREATHE: LAURIE SPARHAW/BLICKER STREET; ONLY THE BRAVE: RICHARD FOREMAN JR./COLUMBIA; A BAD MOMS CHRISTMAS: HILARY BRONWYN GAYLE/STX; MY FRIEND DAHMER: FILMURISE



NOV. 3
A Bad Moms Christmas



NOV. 3
My Friend Dahmer

Movies

► REEL NEWS

The Tower Falls *The Dark Tower* debuted to a mediocre

\$19.2 million domestically. • **Return of Jafar** Marwan

Kenzari (*The Mummy*) is in talks to play the conniving

antagonist in Guy Ritchie's live-action *Aladdin*.

EDITED BY KEVIN P. SULLIVAN @KPSull



▲ Channing Tatum and Adam Driver

Logan Lucky

STARRING

Channing Tatum, Adam Driver, Daniel Craig, Riley Keough

DIRECTED BY

Steven Soderbergh

RATING

PG-13

LENGTH

1 hr., 59 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



WELL, THAT DIDN'T LAST LONG. JUST FOUR YEARS after announcing his retirement from directing, Steven Soderbergh is back. And for his encore he's decided to dive right into his greatest hits. *Logan Lucky*, his first feature-length directorial effort since 2013's *Behind the Candelabra*, is essentially a red-state *Ocean's Eleven*—a fizzy, twisty Southern-fried heist flick that's more enjoyable the less you try to dissect it.

Channing Tatum stars as Jimmy Logan, a quietly decent blue-collar lug who, despite the movie's title,

isn't very lucky at all. In fact, his West Virginia family is widely believed to be jinxed. Jimmy's promising football career was cut short by a leg injury, and his ex-wife (Katie Holmes) has custody of a daughter he clearly adores. Jimmy's brother, Clyde (Adam Driver), lost the lower half of his arm in Iraq and now, with a prosthetic limb, slings drinks from behind a roadhouse bar. Meanwhile, their hairstylist sister, Mellie (Riley Keough), appears to have been spared from "the Logan curse," but she's young and there's always time for fate to catch up with her, too.

These Logans may be born losers right out of a country & western song, but they're scrappy, stoic emblems of red-white-and-blue resilience. They're invisible, but also invincible. So much so that Jimmy thinks he can actually turn his luck around with



Ingrid Goes West

STARRING Aubrey Plaza, Elizabeth Olsen

DIRECTED BY Matt Spicer

RATING R | **LENGTH** 1 hr., 37 mins.

REVIEW BY Leah Greenblatt @Leahbats

▶ **SHINY POP SATIRE WITH A** humming undercurrent of existential dread, *Ingrid Goes West* is a clever, corrosive little trick of a movie, a neon candy heart dipped in asbestos. Aubrey Plaza stars as a woman on the verge of a social-media breakdown; unhinged by real-time images of an acquaintance's wedding that rudely excludes her, she shows up to the reception in sweatpants and pepper-sprays the bride. After an indeterminate stint in a psychiatric ward, her spirit is revived by a fresh obsession: Taylor Sloane (Elizabeth Olsen), an Instagram goddess living the impossibly photogenic California dream of avocado toast, Navajo ponchos, and backyard rosé. Armed with a small inheritance, Ingrid follows her manifest destiny out to Los Angeles, determined to befriend Taylor or bust.

Director Matt Spicer (*It's Not You It's Me*) has a keen sense for the loneliness and inanity of a life lived online; his grasping millennials operate like full-time unpaid performance artists, professing undying love for Norman Mailer books they've never read and gushing useless superlatives (there is no *good* or *better*, only *BEST*). The lemur-eyed Plaza vibrates with manic intensity, and Olsen is a brilliantly hollow foil. Though, strangely, it's the men who feel most real: Ingrid's stoner landlord-cum-boyfriend (O'Shea Jackson Jr.), Taylor's shaggy husband (Wyatt Russell), and her ruthless party-boy brother (Billy Magnussen) who sees right through his sister's new BFF. It's too bad that in the end *West* doesn't fully trust its own ugly truths, settling instead for a postscript so glibly, brightly #blessed. **B**

LOGAN LUCKY MOVIE MATH

The new heist film might seem familiar. Here's why.



OCEAN'S ELEVEN

−

6

+



JAMES BOND

+



BLEACH

−



ONE ARM

÷



EXPERIENCE AND
BUDGET

an elaborate robbery of the Charlotte Motor Speedway—home of NASCAR and a license-to-print-money operation whose underground network of cash-funneling pneumatic tubes he thinks he can crack. So like George Clooney in a Charlie Daniels Band T-shirt instead of a Brioni suit, he assembles a team of comic yokels to join him and his siblings in the big score. First, there's Daniel Craig's "Joe Bang," a seemingly dim demolitions expert who needs to be busted out of jail to do the job. (Craig is a hoot with his peroxide-blond buzz cut, tattoo-frescoed body, and surprisingly deep knowledge of advanced chemistry, building a bomb out of bleach and gummy bears.) Then there's Joe's two runty brothers, played by Jack Quaid and Brian Gleeson doing redneck riffs on Scott Caan and Casey Affleck's bickering doofuses from *Ocean's*. It's all very familiar, but also very funny.

There's a whiff of condescension in the film's twangy *Hee Haw*-stereotype characters, but Soderbergh and screenwriter Rebecca Blunt (whose real-life identity is a bit of a parlor game) are so nimble at constructing their caper's puzzle pieces and narrative switchbacks that you eventually just surrender and let the good times roll. *Logan Lucky* may not be the luxurious, precise Swiss watch that Soderbergh's first (and best) *Ocean's* film was, but it's a hell of a lot of fun to kick back and ride shotgun with. And sometimes that's enough. **B+**

THIS FILM CONTAINS THE FOLLOWING:

JD JOHN DENVER

JG JERRY GERGICH

F FLASHBACKS

C CAULIFLOWER

The Glass Castle

STARRING Brie Larson, Woody Harrelson

DIRECTED BY Destin Daniel Cretton

RATING PG-13 | **LENGTH** 2 hrs., 7 mins.

REVIEW BY Joe McGovern @jmcgvrm

► **DYSFUNCTIONAL FAMILIES ARE THE** essence of drama—as evidenced by former gossip columnist Jeannette Walls’ visceral 2005 memoir of her childhood, the basis for this well-acted but too noble adaptation. Walls (played in late-teen and adult years by Brie Larson) and her three siblings were raised in itinerancy and squalor by an alcoholic father named Rex (Woody Harrelson) and codependent mother Rose Mary (Naomi Watts). Rex is a drunken spin on Viggo Mortensen’s hippie-tyrant dad in *Captain Fantastic*, and Harrelson—despite a panoply of bad wigs—exudes Viggo-caliber charisma. Rex wants his kids to live without fear, but the wish manifests in incidents like one in which Jeannette is nearly drowned by repeated thrusts into the deep end of a swimming pool by her father.

That event is filmed in a terrifying single take by director Destin Daniel Cretton (*Short Term 12*, Larson’s 2013 breakthrough), with the camera going underwater to capture the frenzy of her experience. But too much of the plot is spun with vanilla, especially tacked-on scenes of Walls’ starched careerist life in New York City with her Banker Boyfriend (Max Greenfield), presumably to engineer more screen time for the lead actress. Incidents of sexual abuse in Walls’ book have been eliminated, presumably to secure a PG-13 rating. Such compromises don’t often arise in great films—for example, *Room*, the stark, exacting 2015 drama that won Larson an Oscar. *The Glass Castle* unfortunately lives up to its see-through, illusory title. **C+**



◀ Max Greenfield and Brie Larson



▲ Robert Pattinson

Good Time

STARRING Robert Pattinson, Benny Safdie, Jennifer Jason Leigh

DIRECTED BY Josh and Benny Safdie | **RATING** R | **LENGTH** 1 hr., 50 mins.

REVIEW BY Kevin P. Sullivan @KPSull

► **IN ONE OF THE FEW** quiet moments in *Good Time*, Robert Pattinson’s character, lowlife Connie Nikas, confesses that he believes he spent a previous life as a dog. At that point in the latest urban nightmare from the familial directing duo Josh and Benny Safdie (*Heaven Knows What*), the audience can’t be sure he’s telling the truth—he’ll say or do anything to survive—but we’ve started to see the canine in him too. Mangy and fiercely loyal to his mentally challenged brother, Nick (Benny Safdie, again), Connie is our guide through the film’s neon-lit New York City hellscape over the course of 24 truly horrendous hours.

With fantasies of a new life in the country, Connie ropes his brother into a poorly planned bank heist. When things inevitably go wrong, it’s Nick who ends up in custody, sending Connie on a desperate odyssey to scrape together the \$10,000 he needs to post bail for his brother.

What follows plays out like a drug cocktail of Martin Scorsese’s *After Hours* and a Michael Mann-directed acid trip. As the long bad night barrels forward, Connie bounces between a series of acquaintances (including Jennifer Jason Leigh, a girlfriend to whom he’s promised a beach vacation) and increasingly bleak odds. The wild night eventually turns downright rabid, but Pattinson anchors *Good Time*, completely selling Connie from the moment he bursts into the frame and delivering the best performance of his career. (This coming only a few months after a quiet, assured turn in *The Lost City of Z*.) His energy here matches the verve of the Safdies’ direction, which propels the story at a breathless sprint and captures an NYC of hospital corridors, White Castle parking lots, and outer-borough high-rises. It’s not the kind of place you want to live. It’s not one you’d even want to visit. But damn if it isn’t a good time. **A-**

THE MANY FACES OF ROBERT PATTINSON

From buzz-cut to bearded, R-Pattz has run the gamut



THE ROVER 2014



QUEEN OF THE DESERT 2015



THE CHILDHOOD OF A LEADER 2015



THE LOST CITY OF Z 2017



GOOD TIME 2017

The Trip to Spain

STARRING Steve Coogan, Rob Brydon

DIRECTED BY Michael Winterbottom

RATING NR | LENGTH 1 hr., 50 mins.

REVIEW BY Chris Nashawaty
@ChrisNashawaty

▶ **HOW MANY TIMES CAN** you watch two middle-aged men impersonate

Michael Caine? Your answer to that question will determine whether you should tag along with Steve Coogan and Rob Brydon on their third and latest fictionalized (and largely improvised) eating tour of Europe. This time around, the bickering longtime friends saddle up in a Range Rover and head by ferry to Spain, where they drive through picturesque Quixote country and stop at various hot spots of haute cuisine. Between bites, these two hams eating ham swap both passive-aggressive barbs about the other's career and impressions of Marlon Brando, Woody Allen, and Mick Jagger. In the previous installment, 2014's terrific *The Trip to Italy*, Coogan and Brydon's road trip took on an undercurrent of melancholy—both were grappling with age and mortality in their own ways, giving the slight premise unexpected weight. This time, however, it just feels like more of the same with diminishing returns. And the final scene is just terrible. It's like finishing a gourmet meal and being served an inedible dessert. **B-**



▶ Steve Coogan and Rob Brydon

Activist Alexis Templeton ▼



Whose Streets?

DIRECTED BY Sabaah Foleyan and Damon Davis

RATING R | LENGTH 1 hr., 40 mins.

REVIEW BY Joe McGovern @jmcgvrn

▶ **A YOUNG MAN NAMED DHORUBA SHAKUR** opens a plastic bag and removes small, charred objects. "This is some kinda shotgun shell," he says. "These are the big rubber bullets that they shot. This is a CS smoke canister. This is a tear-gas canister." In another life, Dhoruba could just as well be collecting shrapnel from the rubble after a World War II blitzkrieg—a connection he essentially draws by saying, "All of this is chemical warfare."

And all of it was blasted on the city of Ferguson, Mo., in the days after the Aug. 9, 2014, killing of unarmed black teenager Michael Brown, who was shot six times, including twice in the head, by police officer Darren Wilson. The event received international attention and was a catalyst for the Black Lives Matter movement. (Later, a grand jury decided not to indict Wilson.) The painful and elegiac documentary *Whose Streets?* focuses tightly on the violent unrest that affected Ferguson following Brown's death. Directors Sabaah Foleyan and Damon Davis begin the film by quoting from the Supreme Court's insidious, Missouri-rooted Dred Scott case (1857), which denied citizenship to African-Americans. Then they segue into cell-phone videos of street protests that explode into war-zone anarchy. "This is not Iraq!" you can hear one woman screaming amid military vehicles and gas fumes.

Made in an impressionistic style with no narration, the movie is less sharp as an indictment of the media, using clips of clueless talking heads on CNN as a broad brush. It's stronger as a collection of Ferguson voices and figures, such as rapper Tef Poe, who quiets a crowd in one scene by warning, "You ain't gonna outshoot [the police]." In moments like those, *Whose Streets?* is a tragic yet essential portrait of a community under siege. **B+**

The Hitman's Bodyguard

STARRING Ryan Reynolds, Samuel L. Jackson, Salma Hayek, Gary Oldman

DIRECTED BY Patrick Hughes | **RATING** R | **LENGTH** 1 hr., 58 mins.

REVIEW BY Leah Greenblatt @Leahbats

► **THERE ARE SURE-** thing blockbusters, and films bound for awards-season gold. And then there are the ones that answer to a higher calling—the in-flight “why not?” we click when all the tiny pretzels and blue potato chips are gone and the map icon says Cleveland is still three long, empty hours away. *The Hitman's Bodyguard* is strictly an Economy Coach experience, but it's brainlessly fun enough in a late-'90s Brett Ratner buddy-comedy kind of way. (If there wasn't the stray smartphone on screen and another director's name above the title, it might have been exactly that.)

Ryan Reynolds is Michael Bryce, a type-A “executive protection agent” who prides himself on never having lost a client, until a Japanese arms dealer is assassinated on his watch. Saddled with the bodyguard equivalent of a one-star Yelp rating, he is reduced to working small-time side jobs when an ex-flame at Interpol (French actress Elodie Yung) calls in a favor: She's been charged with getting hitman

Darius Kincaid (Samuel L. Jackson) safely to the Hague to testify against a Belarusian strongman (Gary Oldman) who has so far managed to eliminate every other witness in the war-crimes case against him.

Something never quite adjacent to hilarity ensues, though Jackson deserves a lot of the credit for what works; playing the loose, all-id Oscar to Reynolds' fussy Felix, he just wants to enjoy life and get back to his wrongly incarcerated wife (Salma Hayek playing that freshest of stereotypes, a Latin spitfire). The script careens between European set pieces—a van full of singing Italian nuns, the sun-dappled canals of Amsterdam—like a Zagat guide gone berserk, and kill shots pop off with startling frequency, a Jackson Pollock splatter of casual, almost incidental violence. If you want to see Oldman speak Russian and murder a small child, or watch Hayek do prison yoga and find new ways to conjugate Spanish obscenities, step right up. If not, just recline your seatback and nap till it's over. **C+**



◀ Ryan Reynolds and Samuel L. Jackson

BREAKING
BIG

HALEY LU RICHARDSON

WHY YOU MIGHT KNOW HER

She was Hailee Steinfeld's best friend in *The Edge of Seventeen* and struggled to survive in *Split*.

WHY YOU WILL KNOW HER

The indie drama *Columbus* puts her in the spotlight as a small-town teen dreaming of bigger things.

▶ When first-time director Kogonada asked Haley Lu Richardson to star in *Columbus*, she had one big question. “Why me?”

“It turns out his wife had seen me in an episode of *Law & Order*,” Richardson says, laughing. “So I'm really grateful I did *Law & Order*!”

Columbus is Richardson's first major lead role, and she delivers a powerful and honest performance as Casey, a recent high school grad in Columbus, Ind.—a real-life Midwest mecca for modernist architecture. Casey has her own dreams, but she can't abandon her addict mother, even at the urging of her new friend, the similarly lost Jin (John Cho). “I make dumb jokes and run around screaming, and Casey's much more still and thoughtful,” Richardson,

22, says. “But I connected to that whole idea of where I am in life and trying to figure out what's next.”

Since moving from Arizona to Los Angeles to pursue acting at 16, Richardson has done comedy, twisty thrillers, and now an indie drama. Up next, she'll star as flapper icon Louise Brooks in the period drama *The Chaperone*. “Every character I get into, I get to learn about a new place, a new person, a new life situation,” she says. “I feel like it makes me more empathetic, just as a human.” —Devan Coggan



▲ With John Cho in *Columbus*

THE HITMAN'S BODYGUARD: SUMMIT ENTERTAINMENT/MILLENNIUM MEDIA; RICHARDSON: AUSTIN HARGRAVE/AUGUST IMAGE; COLUMBUS: ELISHA CHRISTIAN/SUPERLATIVE FILMS/DEPTH OF FIELD

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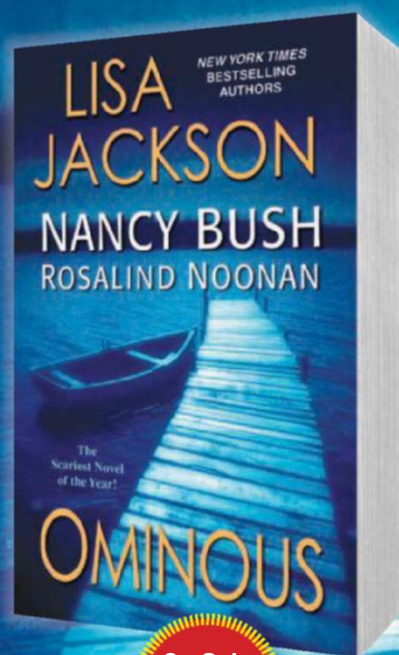
EW

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	EW	
WATCH IT NOW	A	DUNKIRK W Starring Fionn Whitehead, Tom Hardy, Mark Rylance • Directed by Christopher Nolan
	A-	DETROIT W Starring John Boyega, Will Poulter, Anthony Mackie Kathryn Bigelow's latest is not a political treatise on the relative matter of blue or black lives but a sincere effort to illuminate a singularly dark chapter in history—and a stark reminder of exactly what gets lost when human beings fail to take care of their own.
	B+	AN INCONVENIENT SEQUEL: TRUTH TO POWER W Directed by Bonni Cohen and Jon Shenk
	B+	THE INCREDIBLE JESSICA JAMES N Starring Jessica Williams, Chris O'Dowd, Lakeith Stanfield • Directed by Jim Strouse
	B+	LANDLINE L Starring Jenny Slate, Jay Duplass, John Turturro • Directed by Gillian Robespierre
	B+	WIND RIVER W Starring Jeremy Renner, Elizabeth Olsen, Gil Birmingham • Directed by Taylor Sheridan
PROCEED WITH CAUTION	B	ATOMIC BLONDE W Starring Charlize Theron, James McAvoy, John Goodman • Directed by David Leitch
	B	BRISBY BEAR L Starring Kyle Mooney, Claire Danes, Mark Hamill • Directed by Dave McCary
	B	TO THE BONE N Starring Lily Collins, Keanu Reeves, Leslie Bibb • Directed by Marti Noxon
	B-	KIDNAP W Starring Halle Berry, Jason Winston George, Sage Correa Little separates <i>Kidnap</i> from countless other thrillers, and its ingenuous nature almost defies criticism. Its simple structure, harmless sentiments of maternal resilience, and action-oriented dressings aren't particularly inspired, but Berry is magnetic.
	C+	LADY MACBETH L Starring Florence Pugh, Cosmo Jarvis, Paul Hilton • Directed by William Oldroyd
SKIP IT	C-	THE DARK TOWER W Starring Idris Elba, Matthew McConaughey, Tom Taylor Bad dialogue, lame plot, fine. The bigger issue: How could a film with Elba and McConaughey have so little swagger? You can sense some embarrassment in the elision of all the weird bits from Stephen King's books.
	C-	VALERIAN AND THE CITY OF A THOUSAND PLANETS W Starring Dane DeHaan, Cara Delevingne, Rihanna • Directed by Luc Besson
	C-	WISH UPON W Starring Joey King, Ryan Phillippe, Ki Hong Lee • Directed by John R. Leonetti
	F	THE EMOJI MOVIE W Starring T.J. Miller, Anna Faris, James Corden • Directed by Tony Leondis

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▲ Lee Pace

Halt and Catch Fire

DATE	TIME	NETWORK	REVIEW BY
Premieres Aug. 19	9 p.m.	AMC	Jeff Jensen @EWDocJensen



IN THE SECOND EPISODE OF *HALT AND CATCH FIRE*'S fourth and final season, two people spend an entire day talking to each other on the phone. Joe (Lee Pace) is a mad-genius internet pioneer in the Frontierland of Silicon Valley trying to divine the next golden find. Cameron (Mackenzie Davis) is a brainy and headstrong video-game auteur questing for a next-level entertainment experience, something more elevated than bloody boss fights. But in this hour, they're just two lonely souls with a fraught history and a broken relationship, connecting, repairing, and becoming enmeshed all over again.

On any other TV series, isolating lead characters and making them relate via technology might yield dramatic

entropy. But the arc of this exquisitely acted conversation exemplifies *Halt and Catch Fire*'s dynamic powers. The show is a period drama about our boundless pursuit of what's next, set in the primitive pre-Wi-Fi days of the dial-up '90s when phones were used only for talking and not yet capable of tweeting or FaceTiming or Facebooking. The story is a creation myth for hypermediated society, but the rich interpersonal dramas double as commentary on the quality of 21st-century interconnectivity. And Joe and Cameron's epic phone call is a metaphor for the evolution of online communication. The talk ranges from sharing painful intimacies and banal status updates to yakking about pop culture and working out the language of a truth-obscuring press release. But the conversation involves real talking. Using a phone to speak to each other? How novel! We should try that!

ERIKA DOSS/AMC

▶ LOGLINES

Ascendant Shoots for Starz The fourth *Divergent* installment is being developed as a TV series for the network. •

Grey's Doc Swap The role of Megan Hunt, formerly played by Bridget Regan, has been recast with Abigail Spencer.

That wide-ranging chat—which begins awkwardly, then ignites—mirrors the evolution of *Halt and Catch Fire* itself, a show that overcame a sputtering start to become a luminous drama. The slick, computer-age *Mad Men* wannabe, buggy with tired edginess, sharpened and shaped up in season 2. Season 3 found winning focus by charting the rise and fall of Cameron's partnership with engineer-turned-suit Donna (Kerry Bishé) and their gaming/e-commerce company, Mutiny. Along the way, creators Christopher Cantwell and Christopher C. Rogers went from aping the antihero playbook to refining it. Each of the main characters—including Donna's now ex-husband Gordon (Scoot McNairy) and father figure Bosworth (Toby Huss)—has become incredibly compelling and unique. Their innate optimism is shaded; their flaws render them sympathetic, not alienating; and their conflicts in love, friendship, and business are thrillingly complex. You see and feel how everyone is correct and selfish, and the outcomes have profound consequences.

Season 3 concluded with two gripping eps that jumped four years to 1990, into the early days of the internet browser wars, and this penchant for rebooting makes it somewhat easy for newcomers to dive in. Season 4's first three hours make major investments in everyone, especially Gordon, imbuing them all with deeper poignancy. There are two time jumps, a business collapse, and a new killer app to chase. Together they suggest a final chapter driving toward reflection on our always-online present and our restless search for self-realization and the next big thing. *Halt and Catch Fire* is an urgent story of rehumanization for a cold, wired culture. Plug in now. **A**

HALT AND CATCH UP

A byte-size recap of the drama's first three seasons



SEASON 1

In 1983, Joe, Cameron, Gordon, and Donna try to create a PC to rival IBM but are thwarted once Apple enters the market.



SEASON 2

Donna and Cameron find success in their start-up Mutiny, while Joe's attempt at a fresh start fails when he crosses paths with Cameron.



SEASON 3

The show's best season begins with the women clashing over Mutiny and ends with the gang reuniting to tackle the World Wide Web.

Aisha Dee, Katie Stevens, and Meghann Fahy



STORY BEHIND THE STORY

The Bold Type's IRL Inspo

Based on the exploits of former *Cosmopolitan* editor in chief Joanna Coles, the Freeform series (Tuesdays, 9 p.m.) introduces viewers to *Scarlet* magazine, a world of fashion, trending topics, and female empowerment. EW asked showrunner **Sarah Watson** to break down some of the show's most memorable (and tweetable) moments thus far. **BY SAMANTHA HIGHFILL**

THE SCENE

The Subway Scream

The first scene of the pilot sees mag staffers Jane (Katie Stevens), Kat (Aisha Dee), and Sutton (Meghann Fahy) go underground to let out their frustrations by shrieking at a passing train.

THE INSPIRATION

"It's a thing I always wished I'd done. When I lived in New York my subway stop had an express train that went through, so it was really loud. And every time it went through, I just wanted to scream at it. I was never bold enough."

The Yoni Egg

When Jane reveals she's never had an orgasm, Kat takes her to see a sex therapist. Her prescription? A yoni egg—look it up—which Jane accidentally gets stuck, er, down there.

"We wanted to talk about how Jane has never had an orgasm. I asked my poor assistant to Google tips, and he found these and ordered a few. We're like, 'How do you get it out?' You're supposed to add your own string, but if you don't read the directions, that's a dangerous cocktail."

The Twitter Trolls

With Kat serving as social-media director for *Scarlet*, the show quickly took on the issue of online bullying and the emotional impact it can have.

"That was prompted by a showrunner who got lambasted about a decision fans didn't like. She tweeted, 'I'm a grown ass woman with a great job and a great life and I have cried myself to sleep over things people have said on Twitter.' That shook me to my core. I felt like I had the opportunity to give Kat a little bit of a win."

▼ Nate Schoemer



This New Animal Planet Show Will Make You Weep

On **Rescue Dog to Super Dog** (Saturdays, 10 p.m.), trainers Laura London and Nate Schoemer give former pound pups—and the owners they're matched with—a new leash on life. **BY CLARK COLLIS**

How did you start training rescue dogs to become service animals?

NATE SCHOEMER I worked with a few dogs that I trained to be service dogs [before the show] and I actually got them from rescues. It helped the dogs, of course, but sometimes there are [added] benefits. The dogs tend to be really appreciative, and because of that, they will quite often work harder.

What is the key to successfully matching the dog to the owner?

LAURA LONDON It's really individual. We look at every person, and what they need from a dog, and what their ability is to handle the training. Then we're looking for the right temperament, first and foremost, to make sure the dog can do service work, because not every dog can. They've got to have the aptitude for it, the skill set to learn. I have a French bulldog. He's not going to pick up *anything* I drop. There's no way. So you have to find the dog that wants to do the work.

What's the most amazing thing you've trained a dog to do on the show?

SCHOEMER That's a tough one. **LONDON** I think the cutest thing ever is, Nate worked with Diana and her Havanese. Diana had a rock-climbing accident about two years ago and she lost one of her legs. To see this cute raga-muffin run down the hallway of her apartment complex and hit the elevator button, so the elevator is waiting for her, is ridiculous.

I was in tears watching *Rescue Dog to Super Dog*, which is a bit embarrassing to have happen at work. Can you train me not to cry at your show?

LONDON No! **SCHOEMER** I tear up when I watch it. **LONDON** We were asked to use three words to summarize the series. It's "Get Your Tissues."

▼ Laura London



ANIMALS ON DEMAND

It's a zoo on your favorite streaming sites. Here, our picks of the litter.



► THE BEAR FAMILY & ME *Netflix*

It's like *Grizzly Man*, except (thankfully) no one gets killed. The docuseries follows wildlife cameraman Gordon Buchanan as he lives with a family of black bears in the Minnesota woods. We dare you not to fall in love with cub Hope.



► SEA RESCUE *Hulu*

SeaWorld does...good? Regardless of your thoughts on the controversial theme-park organization (we all saw *Blackfish*), *Sea Rescue* is a fascinating look into the rescue, rehabilitation, and release process conducted by SeaWorld.



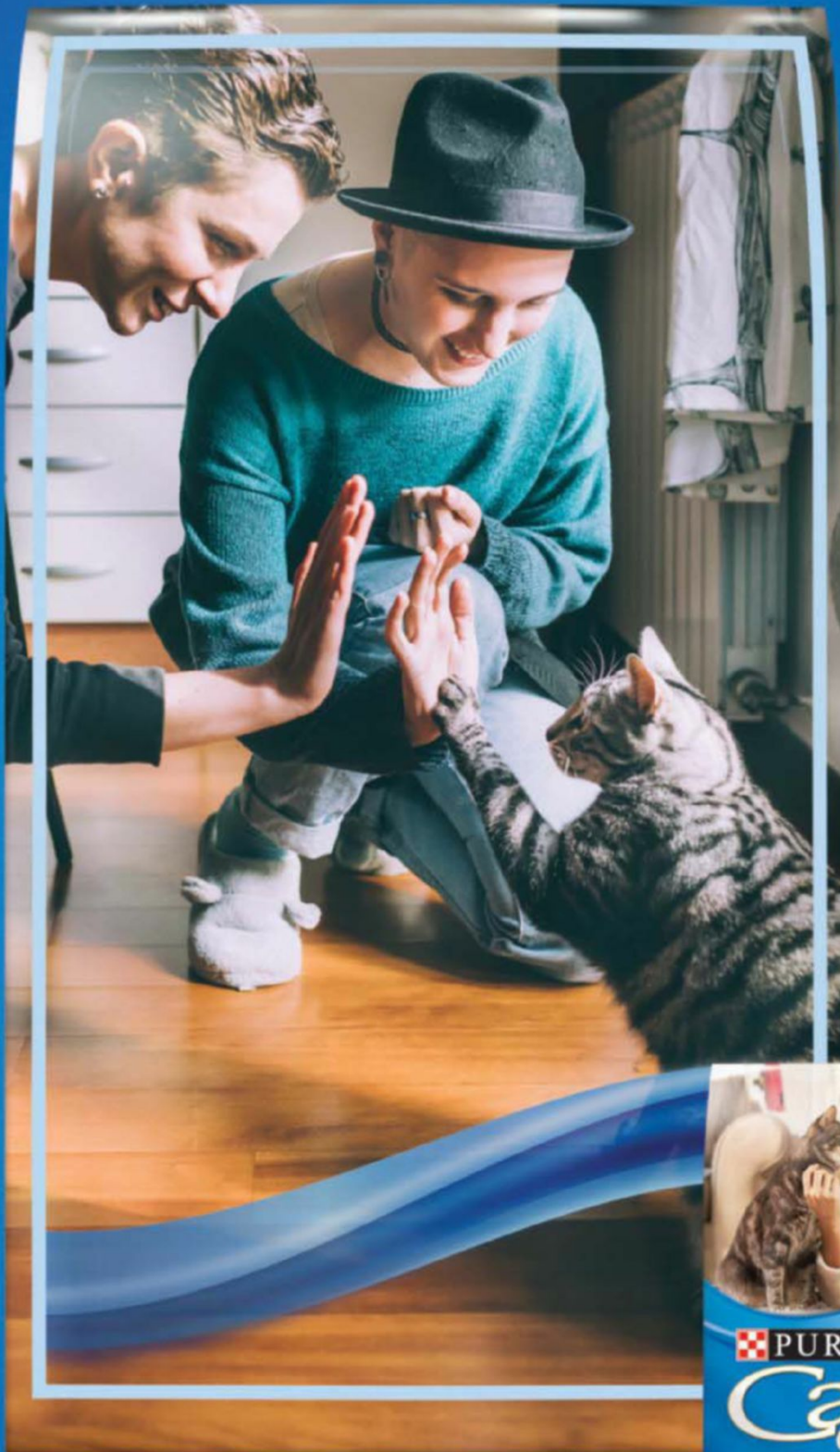
► SNAKE CITY *Hulu*

Ride along with professional snake catcher Simon Keys and herpetologist Siouxsie Gillett as they catch and safely remove deadly serpents from homes and businesses. Sssssssscary!



► THE SUPERVET *Netflix*

This series focuses on veterinary surgeon Noel Fitzpatrick, who revolutionized his practice by providing bionic limbs to injured animals. This one is *not* for the faint of heart: Be prepared for graphic shots of Fitzpatrick's surgeries. —Sarah Weldon



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ROLE CALL

KATHY BATES

When the 69-year-old actress looks back at her 40-year career in movies and TV, remarkably she views it as a mixed bag. “I have such a bizarre group of films and characters, and it just doesn’t fit into industry standards,” Bates says. But she lightens up—or should we say lights up?—when chatting about *Disjointed*, her new comedy for Netflix (debuting Aug. 25) about an aging hippie who runs a pot dispensary. Here, she talks about the parts that paved the way. —Lynette Rice

1

THE LOVE BOAT 1978

In one of her earliest TV roles, Bates hopped aboard the sitcom as passenger Sally Allison, a newlywed who had a hard time getting it on with her husband (played by John Rubinstein). “Every time we wanted to consummate our marriage something kept getting in the way. He had a rash, and when he tried to carry me into our bedroom he pulled his back out. I went ashore to Mexico and got on the wrong boat.”

2

ALL MY CHILDREN 1984

Bates did time on various soaps including *The Doctors*, *One Life to Live*, and this one, playing inmate Belle Bodelle opposite daytime queen Susan Lucci. “I played a brutal character who was in prison with Erica [Lucci]. I was so impressed with Susan and how friggin’ much dialogue she could learn every day.”

3

MISERY 1990

In an Oscar-winning turn in the merciless Stephen King

adaptation, Bates played deranged fan Annie Wilkes, who holds author/object-of-her-affection Paul Sheldon (James Caan) hostage. “Fans always want to talk about the ankle scene. They don’t have questions. They just want to make a joke about it. It’s a very brief conversation.”

4

TITANIC 1997

Portraying the unsinkable gazillionaire Molly Brown in the late-’90s blockbuster didn’t sit well with Bates, who bristled at how the script rewrote the real-life woman’s legacy. “It wasn’t accurate, and I’m really not happy about that because Molly did get them to go back [after the sinking] and pick up a sailor. She gave him her fur coat. They took dramatic license that did a disservice to Molly.”

5

PRIMARY COLORS 1998

Bates played political fixer Libby Holden in this roman à clef inspired by Bill Clinton’s first presidential campaign. “It was really a magnificent project. Unfortunately, the timing was such that when the film came out, people were



much more interested in what was *really* going on in the White House rather than watching a movie about it.”

6

TWO AND A HALF MEN 2012

After star Charlie Sheen was fired from the show in 2011, Bates was recruited to play his character’s ghost in a season 9 episode. “I’m friends with the Sheen family. I called Martin’s wife, Janet, to run it by her because I didn’t want to upset them. They said it would be fine. By then there had been so much enmity between Chuck Lorre and Charlie Sheen that [Lorre] was thrilled when I won an Emmy. Charlie had been nominated but had never won.



6



7



8

Janet talked to Charlie and he said he was honored for me to play his character, which I thought was pretty damn cool of him."

7

AMERICAN HORROR STORY

2013-16

Like Jessica Lange, Bates has become a go-to grande dame for Ryan Murphy and his spooky FX franchise, having appeared in four seasons thus far. "It was a tough summer for me [in 2012]. My show *Harry's Law* got canceled. I got breast cancer. I really thought my career was over. My friend Jessica Lange got me a meeting with Ryan and he pitched the role of Delphine [on *AHS: Coven*]." It's a role that would earn her a second Emmy. "I really can't

say it often enough: Ryan Murphy changed my life. I'm forever indebted to him. He's given me a panoply of amazing characters to play with."

8

DISJOINTED

2017

Bates reteams with Lorre for this multicamera sitcom, playing weed advocate Ruth. "It's madcap. It's like no other sitcom you've ever seen. When Ruth was a teenager, she probably had a friend who was ill and she began to see actual medicinal benefits of dope. She's worked tirelessly to legalize pot because she believes so fervently in its ability to heal people. That's Ruth at her core. She really is an inveterate hippie. She is a really cool lady."

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



MUST WATCH OF THE WEEK

Series Debut

MARVEL'S THE DEFENDERS

FRIDAY, AUG. 18 | STREAMING | NETFLIX

Marvel's hyper-pulpulent vigilante fantasies on Netflix have been trending less marvelous since the opening punches of *Daredevil* (starring Charlie Cox) and *Jessica Jones* (starring Krysten Ritter). *Luke Cage* had muscular performances, led by Mike Colter, but thin plot, while *Iron Fist*, led by the miscast Finn Jones, was wan and wimpy. But *The Defenders*—which assembles all four, plus their supporting casts—is a revitalizing, fun-time comeback. Sigourney Weaver as the villain Alexandra, death-defying leader of an occult underworld organization known as the Hand, makes a flat part pop with nuanced menace and elevates everyone involved, notably Elodie Yung as the assassin Elektra. The intrigues are compelling, and the storytelling is breezier than recent Marvel serials. Cox and Ritter, rocking their broody antiheroes, drive the emotional drama, while Colter anchors everything with effortless charisma, grit, and wit. Jones remains a weak link, but his fellow Defenders carry him, because hey, that's what superfriends are for. **B+** —Jeff Jensen

◀ Krysten Ritter, Finn Jones, Charlie Cox, and Mike Colter

MONDAY AUGUST 14



Season Premiere

► Bachelor in Paradise

8-10PM | ABC

After *Bachelor in Paradise* halted production to investigate an alleged incident of misconduct involving Corinne Olympios and DeMario Jackson, many thought the season was over. But when the investigation found no misconduct, production resumed—and viewers will see footage from those early days that includes Olympios and Jackson, says EP and host Chris Harrison. "When we restart, it will be me back in Mexico walking you through what happened, and then we're going to watch what happened." Although fans won't see the actual moment that caused the controversy, Harrison promises they'll see "more than enough to show what led up to the shutdown." —Samantha Highfill

TUESDAY AUGUST 15



► Brad Paisley's Comedy Rodeo

STREAMING | NETFLIX

Why is Brad Paisley doing comedy? Brad Paisley can answer that for you: "A few years back, I got really interested in doing some stand-up," the singer tells EW. "I like what that does to me as a writer, how it forces me to look at different perspectives—it gets me out of my comfort zone, which I think is important." He turned that passion into a Nashville-filmed special that features comics like Nate Bargatze and Sarah Tiana, not to mention a few jokes from Paisley himself. Also, there's...a cameo from David Hasselhoff? "We have an opening sketch where I'm trying to get a ride to the special," Paisley explains. "As you can imagine, he has a little pull with a certain car that can get me there."

WEDNESDAY AUGUST 16



Series Debut

► **Marlon**

9-10PM | NBC

On the surface, *Marlon's* title character sounds insufferable: He's a high-energy YouTube star who lovingly torments his family for the sake of his personal brand. But given Marlon Wayans' past work in both TV and movie comedies, it's no surprise that this character is actually laugh-out-loud funny, the kind of over-the-top man-child who's a blast to watch—especially when he's giving his young daughter ill-advised guidance on how to deal with bullies. When things get too kooky, his lovely ex-wife Ashley (Essence Atkins) steps in to offer a dose of sanity, though she's more patient and playful than the average straight man. All in all, *Marlon's* a satisfying throwback to '90s-era family sitcoms—just as long as you ignore the YouTube references. **B+** —*Ariana Bacile*

SERIES FINALE

► **Broadchurch**

10-11PM | BBC AMERICA

Two out of thirteen Doctors agree—you should definitely watch this finale!



► **CMA Fest 2017**

8-11PM | ABC

Newly minted superstars Kelsea Ballerini and Thomas Rhett host the latest iteration of the country-music television spectacular, which was filmed in Nashville last June during the city's CMA Music Festival. And as usual, basically every musician who's ever set foot in Tennessee will perform. This year's lineup includes a good mix of perennial genre heavy hitters (see: Garth Brooks, Miranda Lambert) as well as soulful breakouts (Maren Morris, Brothers Osborne). Or if you prefer groups, they've got those, too—from Little Big Town to Lady Antebellum. In other words, there should be something here to satisfy just about every stripe of country fan. —*Madison Vain*



THU AUG 17

Season Premiere

► **Project Runway**

8-9:30PM | LIFETIME

For the show's sweet 16th season, Heidi Klum and Tim Gunn will be joined by such guest judges as Katie Holmes, Demi Lovato, Olivia Munn, Auf Wiedersehen, Kate Upton, and Sophia Stallone. (Fine, fine—one of those isn't real.)

Season Premiere

► **Girlfriends' Guide to Divorce**

10-11PM | BRAVO

Abby and Barbara put dating on the back burner to work on their publication. Who among us can't relate?

FRI AUG 18

► **Tiffany Haddish: She's Ready! From the Hood to Hollywood!**

9-10:05PM | SHOWTIME

Tiffany Haddish, star of the summer hit *Girls Trip* and the upcoming TBS comedy *The Last O.G.*, releases her first stand-up special. What's next—host of the Oscars? (No, really, let her host the Oscars!)

Season Premiere

► **Cake Hunters**

10-11PM | COOKING

Finally, a show that combines America's two favorite pastimes: consuming high-calorie foods and...hunting stuff.

SATURDAY AUGUST 19

Series Debut

► **Wild West**

9-10PM | BBC AMERICA

The West has been romanticized, mythologized, and Clint Eastwood-icized for decades. Now it's getting *Planet Earth*-icized in a stunningly shot series that explores the fabled region's terrain, wildlife, and improbable human settlements. The deserts of Arizona, Nevada, and California star in the premiere, which smartly begins with the touching tale of a thirsty mustang family. What red-blooded American can say no to cute baby horses? But don't worry—lizards, coyotes, and even bugs get their due too. From critters to cacti, *Wild West* doesn't discriminate: If they can eke out a life left of the Rockies, they become heroes worthy of a Larry McMurtry novel. **B+**



SUNDAY AUGUST 20

Season Premiere

► The Last Ship

9-11PM | TNT

Captain Chandler (Eric Dane) isn't on the titular vessel anymore—the opener shows him enjoying self-exile on the shores of Greece—but the USS *Nathan James* finds itself on a new mission nonetheless. A virus called “the Red Rust” is killing crops across the world, taking our heroes to exotic locales in search of the cure. “The crew is focusing its attention on the Mediterranean region,” says EP Steven Kane. “It’s a multinational operation, with danger at every turn.” A ship? Greece? Danger? If that sounds familiar... “We’re telling a story that mirrors *The Odyssey*,” Kane says. “They face their versions of the Sirens and the Cyclops and the land of the dead.” Now they just need their *Odysseus* back.



SEASON PREMIERE

► Survivor's Remorse

10-10:30PM | STARZ

Haven't gotten into this sports comedy yet? Maybe guest star DJ Khaled can help win you over—it is all he does.



Season Premiere

► Episodes

10-10:30PM | SHOWTIME

Matt LeBlanc's underrated, not-at-all-autobiographical sitcom kicks off its final season with an outing that finds everyone skimming the bottom of Hollywood's pool. Matt—still desperate to act—is hosting a game show called *The Box* where contestants, enclosed in a glass case, face punishments like a 48-hour confinement with Gilbert Gottfried. (*Shudder.*) Beverly (Tamsin Greig) and husband Sean (Stephen Mangan) are stuck working on a sitcom with their insufferable old writing partner. And former network hotshot Carol (Kathleen Rose Perkins) is unemployed. Worse yet for this vainglorious (and gloriously vain) character, she is told, “You look like what I imagine you'd look like if you never left Michigan.” I didn't appreciate the Michigan jab (*Go blue!*) but do appreciate the series' sharp satire. If you have never seen *Episodes*, go back and watch the first four seasons; it's the perfect dog-days-of-August binge. **B+** —Henry Goldblatt

MON AUG 21

► Great American Eclipse

9-10PM | SCIENCE

For the first time in decades, a total solar eclipse will pass over America—making this the first time Americans can Instagram and live-tweet it. If only we had a social network called MySpace... (Note: PBS will also be airing the event at the same time.)

► Will

9-10PM | TNT

Marlowe tries to work as the plague continues to haunt London. One might say his plays were written in bubonic pentameter.

TUE AUG 22

► Lynne Koplitz: Hormonal Beast

STREAMING | NETFLIX

Koplitz's new stand-up special promises to offer “a woman's take on being crazy, the benefits of childlessness, and the three things all men really want.” Maybe one of them is this stand-up special?

► The Bold Type

9-10PM | FREEFORM

When rumors of layoffs sweep through the offices of *Scarlet* magazine, Jane looks into a job opportunity at a rival publication. Everyone, meet EW's newest writer!

WEDNESDAY AUGUST 23

Series Debut

► Vanderpump Rules Jax & Brittany Take Kentucky

9-9:30PM | BRAVO

When a supervillain becomes popular, it's common practice for comic-book companies to spin them off into a solo title. It never works. Left to their own narrative devices, the villain either becomes a good guy (which is lame) or indulges in endless bad behavior with no comeuppance (which is boring). And so this spin-off of Bravo's silly sex-idiot symphony has the bright idea to send bad-decision drama king Jax Taylor to the domestic confines of gal pal Brittany's old Kentucky home. How out of water is our plucked-eyebrow fish? Brittany's grandma won't even allow alcohol on the farm. So it's a fish-out-of-vodka comedy! Only not funny. Skip the spin-off and await Jax's return to the *Vanderpump* mothership. He's better with friends, making their lives worse. **C-** —Darren Franich



THU AUG 24

► 30 for 30: What Carter Lost

9:30-11PM | ESPN

Clearer eyes, fuller hearts? The docu-series tackles the racially charged story of a Texas high school football team that actually beat the team that inspired *Friday Night Lights*.

Season Finale

► The Mist

10-11PM | SPIKE

As tensions among the people trapped at the mall come to a head, the group discovers a clue that could point to the mist's origins. "Look here, in the bookstore! According to this ancient text, it appears to have come from Stephen King?"

FRIDAY AUGUST 25



► Whitney. "Can I Be Me"

9-11PM | SHOWTIME

From the director of *Kurt and Courtney* comes a sometimes revelatory doc that falls short of being a complete portrait of Whitney Houston. After setting the stage by showing Houston singing gospel in the churches near postriot Newark, the film does meander into some pretty key moments—like when Whitney's (now deceased) daughter, Bobbi Kristina Brown, is trotted out to perform with her mother at age 6, or when Houston's bodyguard and, later, hairstylist each try to flag the singer's self-destructive behavior to her entourage. The film has plenty of anecdotes, but what isn't readily apparent here—and to be fair, it was never completely apparent when Houston was alive—is the pain she was in. **B** —Dan Heching

Series Debut

► The Tick

STREAMING | AMAZON

Attention, citizens! *The Tick's* TV return will be just as alliterative and absurd as his last live-action series, but this time it'll be more ambitious, too. Because this time, the comic-book being in blue (Peter Serafinowicz) isn't the satire's star. Instead, it's his sidekick—side-Tick?—Arthur (Griffin Newman) who deals with destiny. An average accountant who suits up when his traumatic past with a thought-dead supervillain catches up to him, Arthur allowed writers more room to toy with his origin story and with superhero culture's current tropes. "That's our self-important goal," creator Ben Edlund says. "To have fun with it, to make fun of it, and to understand it better." Two costumed crusaders who city-save and navel-gaze?! Spoooooooooon! —Shirley Li



SATURDAY AUGUST 26

HOUSE HOUSE BABY

► The Vanilla Ice Project

10-11PM | DIY

The rapper updates a master suite with a TV that drops from the ceiling. A great way to watch the 1991 film *Cool as Ice*!



► Sun, Sand & Romance

9-11PM | HALLMARK

A woman from the publishing world falls for an old high school friend at a beach resort. Wait a sec...are people in the publishing world hanging out at beach resorts without me?!

Series Debut

► Mysteries of the Missing

10-11PM | SCIENCE

A show about disappearances—including Malaysian Airlines Flight 370—hosted by *Lost's* Terry O'Quinn? Is J.J. Abrams just trolling us now?

SUNDAY AUGUST 27



► 2017 MTV Video Music Awards

8-10PM | MTV

Katy Perry is good at a lot of things: singing, voicing *Smurfs* movies, not being friends with Taylor Swift. But can she pull off hosting MTV's flagship annual awards show? We'll see! Luckily for fans of the pop star's music, we can confirm that Perry will also be performing during the ceremony, as will chart-topping acts like Kendrick Lamar, Lorde, Miley Cyrus, and Ed Sheeran (just to name a few). The big mystery, however, is who will be taking home that coveted Artist of the Year trophy. Lamar? Lorde? The Weeknd? Ariana Grande? And if Grande goes on stage, will she be walkin' side to side?

► Diana: The Day We Said Goodbye

9-10PM | SMITHSONIAN

The month of Princess Diana coverage continues with a special that dives deep into her funeral, with stories from everyone from the royal florist to the pallbearers.

Season Finale

► Game of Thrones

9-10:15PM | HBO

Here's what we can definitely say about the show's much-anticipated season 7 finale: The episode will be the much-anticipated season 7 finale. And you can quote us on that!

Music

EDITED BY **NOLAN FEENEY** @NolanFeeny



MUSICAL MOOD BOARD

KESHA'S LUCKY CHARMS

The road to Kesha's new album, *Rainbow* (out now), hasn't been easy. It's her first studio LP since 2012, and her first since she began a contentious legal battle with producer Dr. Luke, whom she accused of sexual assault, among other allegations, in a 2014 lawsuit. (Luke—real name Lukasz Gottwald—has repeatedly denied all of her claims, most of which were thrown out by a judge in April 2016, though one contract-related claim is still ongoing in court.)

Here, **Kesha** shares the inspiration behind *Rainbow*, in her own words.

01/ NUDIE SUITS

Some of my favorite musicians, from Bob Dylan to Dolly Parton, have worn Western suits in the style of Nudie Cohn's designs. I love that rhinestone-cowboy look. I've been working with designers to incorporate my favorite imagery to make my own versions. Each Nudie suit I wear is hand-designed by me and has a specific story behind it.



02/ GRACELAND

I have been to Graceland multiple times in my life, and I went there recently with my whole band and crew while I was writing this album. I really love the era that Graceland was built in. There is just something about shag-rug-themed rooms and gold ceilings that really appeals to me. I love how loud and intricate everything is. Each room is like its own art piece, and every detail of it exudes the same personality of the room, all in that '60s and '70s glamour.



03/ PET SOUNDS

Pet Sounds is one of the most brilliant albums ever made. I researched how the Beach Boys recorded it and what instruments they used. Specifically, for "Rainbow," I went into the

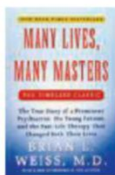
big live room at Capitol Studios in L.A. with Ben Folds and recorded that song with many of the same instruments and techniques. It was a big step for me to say, "Let's just go for it and record it all live together in one room with an orchestra," because it's so different from how I've made music. It was one of the most beautiful experiences of my life. "Rainbow" is the eighth song on my album, which is also a nod to the Beach Boys because "God Only Knows" is my favorite Beach Boys song and it's track 8 on *Pet Sounds*.

▶ NOTEWORTHY

Deck the Chandeliers Sia will release her first Christmas album later this year as part of a new deal with Atlantic Records. The set will feature original holiday-themed tunes she wrote with longtime collaborator Greg Kurstin.

04 / **MANY LIVES, MANY MASTERS**

The ideas in Brian L. Weiss' book about how we live many lives in the physical realm and how our spirits travel in groups through space and time in ways we can't understand are something that spoke to me. I've tried to tackle some of these themes on this album.



05 / **DOLLY PARTON**

When I was a kid, I knew that Dolly had recorded a song my mom had written, and she always seemed like a larger-than-life figure. She's strong and pretty and independent and funny and works her ass off and does things her own way. It was a dream to duet with Dolly on my new album, covering a song that my mom wrote: "Old Flames (Can't Hold a Candle to You)." I live by Dolly's sayings, such as "More is more." Whoever said "Less is more" was just incorrect—especially when it comes to glitter!



06 / **KILL BILL**

Specifically for my "Woman" music video, which I directed with my brother Lagan Seibert, I wanted to have some of the spaghetti Western vibes from Quentin Tarantino's *Kill Bill*. I really wanted to incorporate some of the quick zooms and speed-ramped imagery that's in it. Also just the vibe that there is this hard-ass woman going around basically dominating all the men that cross her path—it's so great to see a woman superhero like that in film.



07 / **COSMOS**

Carl Sagan's book reveals how we are small, insignificant specks of stardust. The last song on the record is "Space-ship," and there's a line that says, "There's too much hurt for this heart. Lord knows this planet feels like a hopeless place. Thank God I'm going back home to outer space." And that's kind of how I feel. I hope that when I die, I'll just travel up into space and find my soul friends, and we'll just hang out in space together.



Kesha

TITLE Rainbow | **GENRE** Pop

LABEL Kemosabe/RCA

REVIEW BY Eric Renner Brown
@ericrennerbrown

▶ **"PRAYING," THE** lead single from Kesha's first album in nearly five years, is as triumphant as songs come. Swelling pianos and career-best vocals frame the cut, which seemingly refers to the singer's creative break from former producer Dr. Luke. But *Rainbow*, her rich, masterful third LP, is far more than a kiss-off to old demons—it's an artistic feat, as Kesha unites stylistic forays with her sharp, weathered lyricism.

On 2012's uneven *Warrior*, Kesha teamed with artists from will.i.am to Iggy Pop but lacked a unifying vision. Here she's more chameleonic than ever—*Rainbow* contains both a glitzy, glam-rock rave-up with Eagles of Death Metal ("Boogie Feet") and a brassy funk collab with the Dap-Kings Horns ("Woman")—but the results jell. Still, whether she's belting forlorn country with Dolly Parton on "Old Flames (Can't Hold a Candle to You)" or practicing the synth pop that made her a star ("Hymn"), her authenticity never flags; *Rainbow*'s 14 tracks are pure, uncut Kesha. "Don't let the bastards get you down," she sings on "Bastards"—and *Rainbow* exhibits what perseverance can yield. **A-**

Back in the Old Co

Amid a larger shift in the musical landscape, bands find their way back to Music City. BY MADISON VAIN



Old Dominion's Brad Tursi and Matthew Ramsey

▶ In the first half of this decade, the slick, hip-hop-flavored “bro country” of artists like Florida Georgia Line and Luke Bryan had a death grip on country radio. But lately there’s been a swirl of new energy. Chris Stapleton broke out with two bluesy, soulful records, while superstar Miranda Lambert pursued a grittier sound and still rocked the charts with her 2016 double LP. Now bands—yes, bands!—are making their valiant return. Delta Rae’s Brittany Hölljes likens the shift to the recent farm-to-table mania: “Before, you’d go to the grocery store and everything was wrapped in plastic and you didn’t know anything about where it came from.... At some point, that starts to not feel good.” Here, seven bands keeping country real right now.

OLD DOMINION

When this quintet’s flirty earworm “Break Up With Him” went No. 1 on the country airplay chart in 2015, it was an early sign that the genre was changing. Now, after touring with Kenny Chesney, their second album, *Happy Endings* (out Aug. 25), features weightier lyrics and even some arena-rock bombast. “I felt like we’d made a really good romantic comedy,” vocalist Matthew Ramsey says of their 2015 debut, *Meat and Candy*, “but in the movie world, that’s not what you really get [respect] for.” Says guitarist-keyboardist Trevor Rosen, “The name [of the new LP] was almost *Trying to Show Growth While Still Staying True to Our Brand*,” before adding, “It was about stretching what it means to be an Old Dominion song.”

MIDLAND

The Austin-based trio broke out this year with their world-weary single “Drinkin’ Problem.” The ballad proved to be an unlikely winner at radio with its blend of Dwight Yoakam-style classic country and Laurel Canyon folk. (It’s currently Top 10 on the airplay chart.) “I don’t think I could have imagined what’s happening now,” says frontman Mark Wystrach. The band recently opened for Tim McGraw and Faith Hill on tour and is now prepping for the release of their debut LP, out Sept. 22. “It’s going to take people to a place they haven’t been in a really long time in country music,” Wystrach says of the album’s lush sound.



DELTA RAE

After spending nearly a decade trying to conquer the rock and pop charts, this six-piece finally landed in Nashville thanks to a new deal with the Big Machine Label Group (home of Taylor Swift and Thomas Rhett). “It was like, ‘We’re from the South, we sing Southern stories in four-part harmony, we just might be suited for country radio!’” singer Brittany Hölljes says. The group is currently touring in support of its EP, *A Long and Happy Life*, and its familial chemistry (both of Hölljes’ brothers are also in the band) and euphoric porch rock soar on stage. Says Hölljes, “With people that have played together forever, they know where to leave space and where to fill in—that’s where you get the real magic.”

country



THE CADILLAC THREE

The Southern-rock maestros have made their name penning hard-partying anthems about life in the South. "Early on, it was only a Cadillac [Three] song if it was a heavy riff and we were talking about fighting and drinking," says frontman Jaren Johnston. They broaden the scope on their new album, *Legacy* (out Aug. 25). The title track, inspired by Johnston's recent foray into fatherhood, is a shift toward more grown-up themes, while "American Slang" glistens with Kings of Leon-esque grandeur. "We want to be the biggest band in the world," Johnston says. "We could be that band without selling out."



THE LAST BANDOLEROS

This band's fusion of Tejano, country, rock, and pop found a fan in Sting, who tapped the group to play on his most recent LP and join his current tour. Not bad for a foursome who first met as solo artists and had no plans of joining forces—until their songwriting chemistry proved undeniable. "It was like, 'S---, this is a band,'" says Jerry Fuentes (vocals/guitar). Expect even more genre hopping on their debut LP, due later this year. "It will give you a broader perspective of our tastes," Derek James (vocals/guitar) says.

LANCO

In a scene straight out of a music biopic, this five-piece got its lucky break when frontman Brandon Lancaster was working the hot dog stand at a Nashville arena and spotted producer Jay Joyce (Eric Church, Little Big Town). "I shut down my register and approached him," the singer recalls. Joyce asked Lancaster to send over music, and he was so impressed by the band's feel-good tunes that he started working with them. The group's first two singles, "Long Live Tonight" and "Greatest Love Story," have both cracked country's Top 40, and a full-length is imminent. Lancaster hopes his confessional style connects: "When fans are singing these words back to me, they're singing the words out of my journal."



A THOUSAND HORSES

This quartet from South Carolina debuted with 2015's raucous *Southernality*, which celebrated blue-collar life and spawned the No. 1 country hit "Smoke." They've spent the past two years opening for Darius Rucker and Jason Aldean, and this summer they dropped the *Bridges* EP to tide fans over until their next album. Frontman Michael Hobby promises the set will be more upbeat. "On the first record, there were a lot of breakups, and now I'm married and happy," he says. "We've seen and done a lot in the last couple of years. That shows up in the music."



IN MEMORIAM 1936–2017

Glen Campbell

The Grammy-winning singer-songwriter, who conquered the pop and country charts with his profound sense of melody, died on Aug. 8 after a years-long battle with Alzheimer's. Revisit the essential songs to cue up in his honor. BY JONATHAN BERNSTEIN

"GENTLE ON MY MIND" 1967

Hundreds of artists have covered John Hartford's wistful country standard, but Campbell's impassioned take—which brought him into the mainstream and opened the gates for a string of chart-topping hits—remains both exquisite and definitive.

once said of his signature tune, a depiction of a road-hardened journeyman singer proudly carrying on to the next show. It was also the biggest hit of his career.

"SOUTHERN NIGHTS" 1977

His final No. 1 on both the country and pop charts, "Southern Nights" gave Campbell one more taste of massive stardom before he receded from the spotlight in the '80s.

"I'M NOT GONNA MISS YOU" 2014

Released a few years after his Alzheimer's diagnosis, this number is one of Campbell's final recordings and a devastating reflection on mortality: "I'm still here, but yet I'm gone," he croons in the opening line. The track won the Grammy for Best Country Song in 2015.

"WICHITA LINEMAN" 1968

Songwriting legend Jimmy Webb penned this classic specifically for Campbell, who recorded it with the Wrecking Crew, a renowned group of session musicians he belonged to before making it big. It's widely considered to be the finest single of his 50-plus-year career.

"RHINESTONE COWBOY" 1975

"[It's] maybe the best song I've ever sung," Campbell

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

FUN READS FOR SUMMER'S FINAL DAYS

These new paperbacks include a cult-fave romance, comic essays, a horror novel, and the latest from Dave Eggers and Tana French.

BY ISABELLA BIEDENHARN

1
YOU'LL GROW OUT OF IT
Jessi Klein

Inside Amy Schumer head writer Klein offers hilarious essays on everything from buying underwear to pumping breast milk at the Emmys.

2
HEROES OF THE FRONTIER
Dave Eggers

The author of *The Circle* goes

low-tech in this novel about a woman who, fleeing her ex and a career flame-out, grabs her kids and heads to Alaska in an RV.

3
BEFORE THE FALL
Noah Hawley

This mystery from the creator of FX's *Fargo* plumbs the backgrounds of all 11 people aboard a doomed private jet, looking for clues about the crash.



► BETWEEN THE LINES

Irreplaceable In her intro to Afshin Shahidi's photo book *Prince: A Private View* (out Oct. 17), Beyoncé writes, "Truth be told, the word 'icon' only scratches the surface of what Prince was and what he remains to me."



7

TODAY WILL BE DIFFERENT *Maria Semple*

Semple follows up her hit *Where'd You Go, Bernadette* with this novel about another zany Seattle mom whose life spirals (even further) out of control over one exhausting day.

4

A HOUSE FULL OF DAUGHTERS *Juliet Nicolson*

Nicolson traces her fascinating family history back through seven generations of women, from 19th-century Spain to 1980s New York City.

5

THE FOLLOWERS *Rebecca Wait*

This unsettling novel unspools the story of a single mother whose rebellious young daughter threatens the doomsday cult they have joined.

6

THE GRIP OF IT *Jac Jemc*

In Jemc's literary horror tale, a young married couple excitedly moves into a new house, only to begin hearing a strange noise that emanates from the walls. And then the *really* scary stuff starts happening.

8

THE WANGS VS. THE WORLD *Jade Chang*

When Charles Wang's business goes belly-up, he takes his children and their stepmother on an epic cross-country road trip.

9

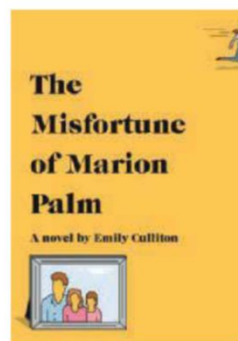
PAGES FOR YOU *Sylvia Brownrigg*

Before you grab her new sequel, *Pages for Her*, catch up on Brownrigg's 2001 classic about a 17-year-old California transplant who falls for an older woman at her East Coast university.

10

THE TRESPASSER *Tana French*

The latest in French's brilliantly plotted Dublin Murder Squad series follows Det. Antoinette Conway as her work on a tough case is complicated by her own paranoia.



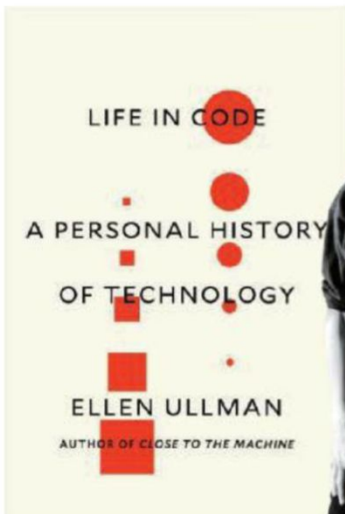
The Misfortune of Marion Palm

BY Emily Culliton | PAGES 282

GENRE Novel

REVIEW BY Leah Greenblatt
@Leahbats

► **LIKE ITS SUBJECT,** *The Misfortune of Marion Palm*'s title has a special gift for misdirection: A small fortune has in fact gone missing, but Marion knows exactly where it is because she stole it—discreetly (and then not so much) siphoning off nearly \$200,000 from her daughters' progressive Brooklyn private school. The antiheroine of Culliton's drolly cynical debut isn't in it for debt or glory; she takes because she can. Born on the wrong side of the borough, Marion finds herself an accidental member of the city's self-regarding bourgeoisie via her husband, a philandering poet with a dwindling trust fund and a lax parenting style that borders on criminal neglect. When the penny—or more accurately the audit—drops, she leaves her two young girls in his less-than-capable hands and goes on the lam, following her bliss while the family quietly falls apart. Like a more acid *Where'd You Go, Bernadette*, *Misfortune* gleefully torpedoes the saintly ideal of motherhood; the good ones may go to heaven, but the bad ones go everywhere. **B+** **E A**




Life in Code

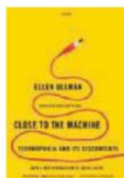
BY Ellen Ullman | **GENRE** Essays | **PAGES** 303

REVIEW BY Leah Greenblatt @Leahbats

▶ **OUR MEGABYTES, OURSELVES.** IS there a love story more central to the past half century than the one between people and technology? It's a peculiar, lopsided intimacy for sure; think of the immeasurable hours lost in the pearly glow of an iPhone, or how it would feel to see your recent browser history projected onto a billboard in Times Square. Ellen Ullman is one of the many mostly faceless creators of this brave new world: A programmer and author of the cult memoir *Close to the Machine* (see right), she has spent nearly four decades in the Wild West of California's digital vanguard, and her *Life in Code* is a consummate insider's take, rich with local color and anecdotes.

But a front seat (or at least a very good lawn chair) at the zeroes-and-ones revolution does not a mindless proselytizer make. A self-taught female in a sea of fiercely territorial boys and their toys, Ullman has a pure passion for computing that doesn't stop her from recognizing all the ways it can isolate and intimidate—or how unconscious bias works like a sort of snow blindness on the striving (and yes, still overwhelmingly white and male) dreamers who would call themselves disrupters. Like all great writers, she finds the universal in the specific, mixing memoir with industry gossip (cameos by Google cofounders Sergey Brin and Larry Page, a wry Microsoft dig) and ancillary tales of house cats, dairy farmers, and Julia Child. *Code* is illuminating and unfailingly clever, but above all it's a deeply human book: urgent, eloquent, and heartfelt. **A-** 

SMART BOOKS, TECH WOMEN



CLOSE TO THE MACHINE (1997)

Ellen Ullman

No one captured the zeitgeist of the high-tech boom better than Ullman.



INNOVATING WOMEN (2014)

Vivek Wadhwa & Farai Chideya

Essays and interviews from hundreds of women in STEM careers



WOMEN IN TECH (2016)

Tarah Wheeler

Pros share advice in this book aimed at the next generation.



RESET (2017)

Ellen Pao

Out this fall: Pao's memoir about widespread discrimination in Silicon Valley

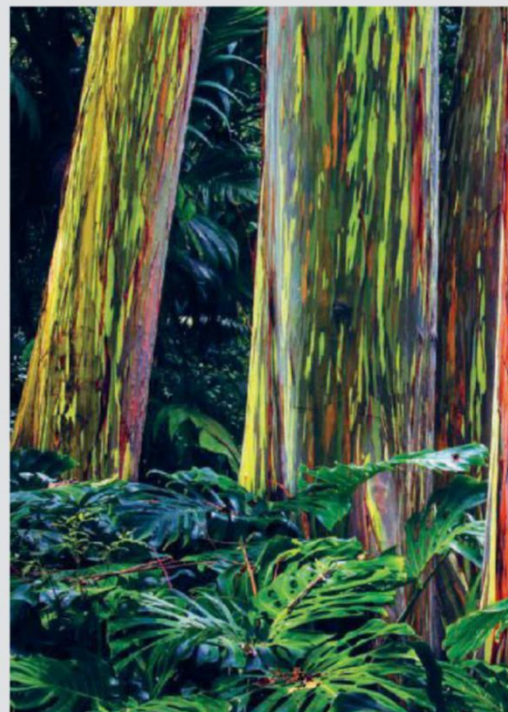
Weirdest Places on Earth



Pink lakes, glowworm caves, ghost ships: A new book from Lonely Planet, *Secret Marvels of the World*, brims with photos of beautiful but decidedly offbeat destinations



▶ **PIG BEACH** At this spot in the Bahamas, friendly swimming wild pigs dot the sand and turquoise surf.



▶ **RAINBOW EUCALYPTUS TREES** Gently shredding bark striates



SALVATION MOUNTAIN This hand-painted adobe hill in California attracts pilgrims from all over the globe.



the trunks of these kaleidoscopic beauties, which are found in Maui.

BEST NEW BOOKS

YOUR GUIDE TO GREAT READS IN STORES NOW

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lishing news, head
to ew.com/books

	EW		
FICTION	A	REFUGEE By Alan Gratz • MIDDLE GRADE	E C A
		A stunning, poignant novel about the plight of refugees that's told through the intertwining stories of three children and their families: Isabel, who leaves Castro's Cuba; Josef, who flees Nazi Germany; and Mahmoud, who escapes modern-day Aleppo.	
	A-	THE LAURAS By Sara Taylor • COMING-OF-AGE NOVEL	E A
		Taylor's crisply written novel, narrated by an androgynous teen, charts a years-long mother-child cross-country road trip.	
	A-	SEE WHAT I HAVE DONE By Sarah Schmidt • HISTORICAL FICTION	E A
NONFICTION		Schmidt began writing this Lizzie Borden novel after the ax murderer came to her in a dream, and it's a prickly, unsettling wonder, so tactile and feverishly surreal it feels like a sort of reverse haunting.	
	B+	NEW PEOPLE By Danzy Senna • NOVEL	E A
		Through dreamy prose, Senna spins the quiet story of mixed-race grad student Maria, who's engaged to her college sweetheart but infatuated with a poet.	
GRAPHIC NOVELS	B	THE PARTY By Elizabeth Day • MYSTERY	E C A
		Something terrible has happened at a lavish 40th-birthday bash, and the reader slowly figures out what it is as the thriller unspools from different viewpoints.	
NONFICTION	A-	YOU PLAY THE GIRL By Carina Chocano • ESSAYS	E
		In these whip-smart pieces, Chocano—a former EW staffer—pop-analyzes the depiction of women in entertainment over the past few decades, ranging from <i>UnREAL</i> and <i>The Bachelor</i> to <i>Flashdance</i> and <i>Playboy Bunnies</i> .	
GRAPHIC NOVELS	B+	THE HOT ONE By Carolyn Murnick • MEMOIR	E A
		Both an introspective look at young female friendship and a riveting true-crime tale, Murnick's book is her attempt to piece together the murder of her wild, beautiful childhood best friend, Ashley.	
GRAPHIC NOVELS	A-	THE CUSTOMER IS ALWAYS WRONG By Mimi Pond	
		This novel from the author of 2014's memoir <i>Over Easy</i> follows Madge, a waitress at an Oakland diner whose budding comic career blossoms as the lives of her co-workers and customers falter.	
GRAPHIC NOVELS	B+	THE MYSTERY KNIGHT By George R.R. Martin; adapted by Ben Avery; drawn by Mike S. Miller	E
		Martin's Dunk and Egg novella, a semiprequel to <i>A Game of Thrones</i> , gets a dramatic, full-color graphic adaptation.	

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR ONE WEEK IN JANUARY, FEBRUARY, APRIL, MAY, JUNE, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER, AND TWO WEEKS IN MARCH AND JULY BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: \$49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 4010178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST #R88381621R0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2017 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. JANUARY IS A TRADEMARK OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS; IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ◆◆◆◆◆



THIS WEEK'S
HITS &
MISSES

The Bullseye

BY MARC SNETIKER @MarcSnetiker

You say *Dark Tower*, we say *Towering Inferno*.

We're parks and wrecked.



Happy 75th anniversary, *Bambi*. Sorry about the whole climate-change thing.



Beyoncé might buy a stake in the Houston Rockets and now we're super into the NBA! (Are we pronouncing that correctly? N B A?)



King of the Hill may return on Fox. If this idea requires some extra propane power to happen, we know a guy.



Björk's next record is her "Tinder album," but something tells us it'll have more of an *Angry Birds* vibe.



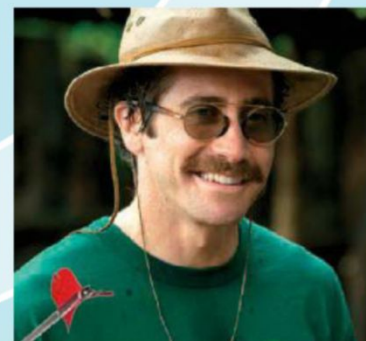
Who could have predicted that the song of summer would actually just be the *Weekend Update* theme?

Wake up in the morning feeling like a comeback



Miranda is reportedly mulling a run for governor. Let's hope her causes are Charlotte, her attire *Carrie*, and her scandals as un-Samantha as possible.

All your friends just moved to Hell's Kitchen, and no, they didn't do it for the brunch.



Jake Gyllenhaal says he loved fans' mixed reception of his *Okja* character. Okay, sure, we can call it mixed.



The Karate Kid cast is reuniting for a TV sequel about fatherhood, in which Ralph Macchio doesn't so much sweep the leg as the driveway.



As thrilling as the cereal he's named after

CHRIS PRATT AND ANNA FARRIS: JASON LAYRIS/GETTY IMAGES; FOR DAVID LYNCH FOUNDATION: BAMB!; WAIT DISNEY/EVERETT COLLECTION; JAY Z AND BEYONCÉ: NOAH GRAHAM/REX USA/GETTY IMAGES; KING OF THE HILL: TFCO; BJORKE: KESHA; TASSOS KATOPHOS/GETTY IMAGES; SATURDAY NIGHT LIVE: WILL HEATH/ABC; OKJA: JAKE GYLLENHAAL/NETFLIX; THE KARATE KID: COLUMBIA PICTURES/EVERETT COLLECTION; PINK: REVOK; DANIEL J. MURPHY/GETTY IMAGES; THE DARK TOWER: ILE KINSHOF/COLUMBIA/SONY



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